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Keramic Studio

A MONTHLY MAGAZINE FOR THE
CHINA PAINTER AND
POTTER



Volume Eighteen

MAY 1916 to APRIL 1917 INCLUSIVE



KERAMIC STUDIO PUBLISHING CO.
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KERAMIC STUDIO

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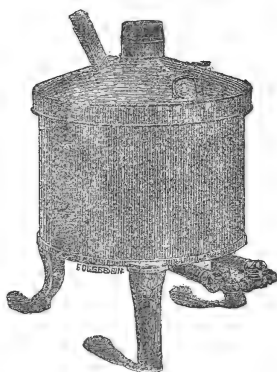
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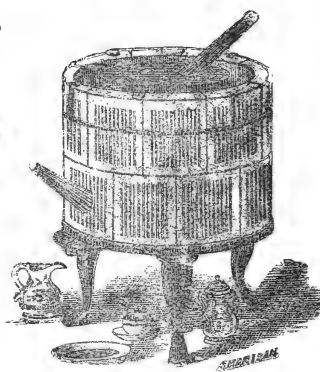


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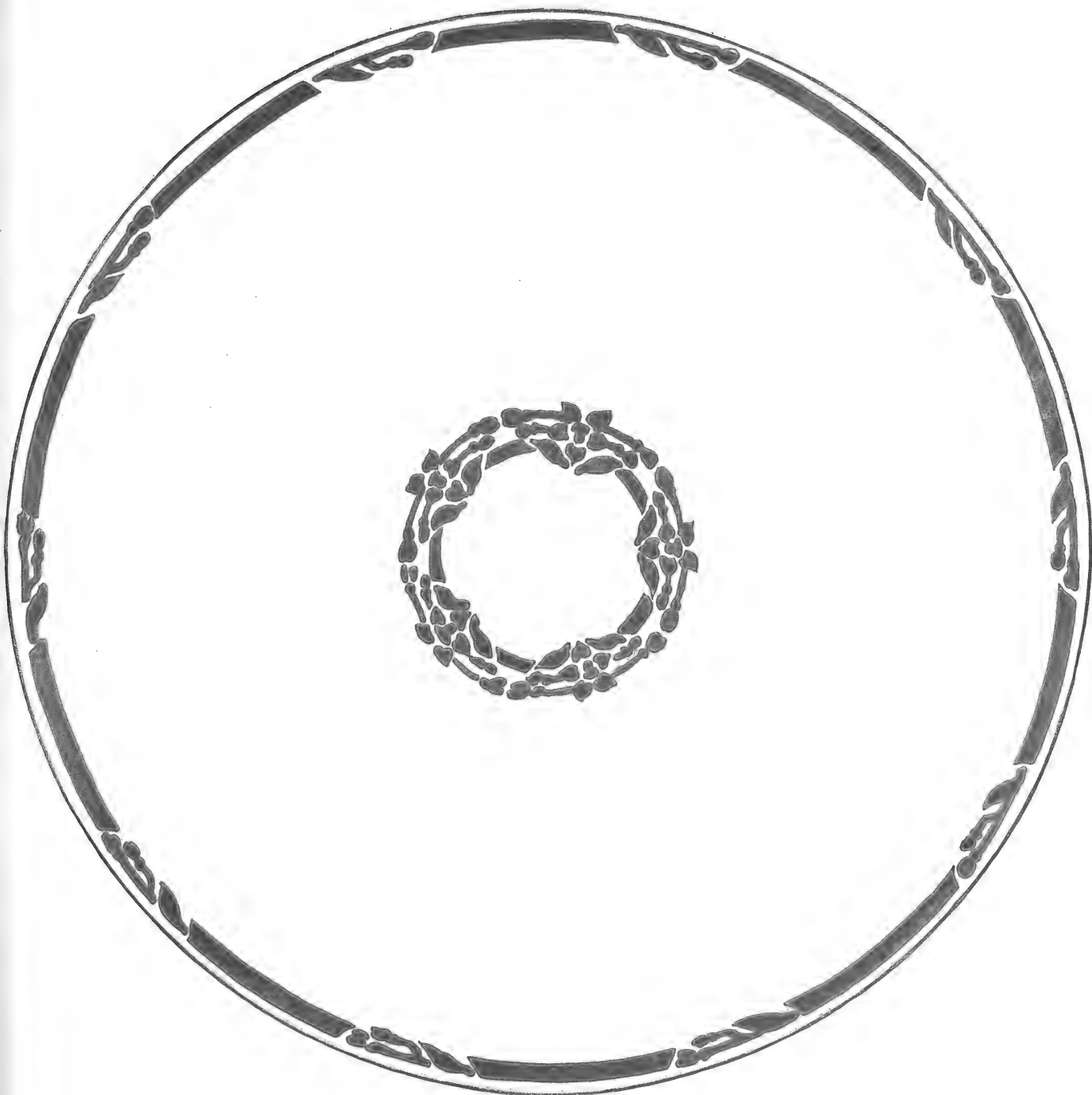


PLATE KATHERINE LINDSAY PERKINS

See Naturalistic Section, page 16, for treatment

KERAMIC STUDIO

Vol. XVIII, No. 1.

SYRACUSE, NEW YORK

May 1916



WE have no "Beginners' Corner" in this issue, not from lack of material, but on account of lack of space. Our competition has brought us a number of contributions, and we have just given four first prizes, five second prizes and six third prizes. These will be published in the coming issues.

✕ ✕

We have had so many interesting letters in answer to V. P. S. besides the two answers published last month, that we have been unable to decide upon the best, so we are going to leave it to our readers to decide. We will give these letters as rapidly as possible, and with them announce a date for votes from our readers, and will announce the prizes in the following issue.

The letter from V. P. S. in the February *Keramic* opens up a subject which I believe is of more than usual interest to all decorators. Perhaps no two artists will see the subject in the same light. Truth is very much like a diamond, each facet cut in similar geometric shape, yet the arrangement of the facets and their individual color brings a distinct and cherished beauty, so the owner of a beautiful gem may certainly be pardoned for considering it the finest. The owner and perhaps the cutter of the gem alone know and appreciate the full beauty. Art to me is synonymous with beauty, and the more beauty we see the better artists we are, nor do we expect all to see and do the same work. Natural tendencies and environment preclude such a possibility.

Dow defines "art" as "appreciation combined with power to express". To me to work without appreciation is slavery, and to appreciate and not express is selfishness in the extreme, and to be an artist is to appreciate and express one's best self, which results in a combination of emotions that no one but a true artist can experience. I say combination, for art is at one and the same time the most fascinating and the happiest, as well as the most unsatisfying, of all endeavors. The vista enlarges so rapidly, the obstacles are so great, the seeming appreciation of others, on which finances rest, is so slow. The great artists, like the great musicians, must also have divine determination.

With these thoughts in mind does it really matter if china is painted conventional or naturalistic. The real problem is to make it a thing of real beauty. To do conventional the designer must often go to nature for inspiration, and a naturalistic painter will certainly benefit by studying the elementary principles of space filling, balance, proportion, symmetry, repetition, continuity, and if we are to make ceramic decoration a real art we must do more than argue naturalistic vs. conventional.

Art is beauty, not dogma, and we need both realism and idealism to appreciate and express the beauty of nature and to understand and express the symbolism of design and color symphony; not mysticism, no, but just a plain appreciation of the beautiful and the reasons why. Then we will see more in nature and take greater care to reproduce what we see in its wonderful beauty and in the infinite realm of abstract design we will see new beauties that will bring decorative appreciation to a higher and a more popular plane.

The decorator who paints only naturalistic loses much of practical as well as broader vision and inspiration. Conventional work will even help to an appreciation of the beauties of nature and will give a definite training that is much needed to raise the student of naturalistic work. Conventional workers may well modify their work to include naturalistic ideas and forms, and inspiration.

The Japanese live their art in every day life, which is what we should learn to do in America.

F. G. COOVER.

Ten or twelve years ago the letter written by "V. P. S." would have been "my sentiments too". I was a subscriber to *Keramic Studio* when it first began to show the conventional designs. I could see nothing beautiful, let alone anything the least bit artistic in them, and when the magazine became more and more conventional, I was first heart-sick about it, then finally just got good and "sore."

At that time one of Leykauf's most promising pupils, also a teacher, accepted my invitation to come West, live with me without expense to her, in exchange for my lessons, she to make what she could from teaching and selling to others. Naturally, I absorbed her ideas of art while learning her way of painting; yet here and there in my work would creep in some little "conventional" or, more likely, "semi-conventional" style of work, and she used to say to me, "I believe you would do good conventional work." At the same time we both cultivated a "sneering" attitude towards the conventional work as shown in *Keramic Studio*. All we could know or see of it was limited to what was illustrated in the *Studio*. Finally, when my year's subscription expired, I wrote the editor of *Keramic Studio* a letter that I, in my ignorance, thought would have great weight in the controversy going on for and against the conventional designs. The editor, no doubt, will remember one particularly brilliant (?) passage where I said, "I am like the old woman that said (in regard to something or other, I don't know what now) 'I wouldn't if I could and I couldn't if I would,'" referring to the using of the conventional designs in the *Studio*. She answered me, as I deserved, that "*Keramic Studio* had existed before I became a subscriber and no doubt could exist without my subscription."

To sum the matter up, I am again a subscriber, have moved to a larger city, have traveled considerably since that time, am painting most of the year round and do conventional work almost exclusively. To be fair to myself though and to Nature whom I love in all her moods, I must honestly say I think the naturalistic is the true art. I think the conventional or the semi-conventional is more appropriate and in much better taste for table use; but when one wants a truly artistic piece of work that is to be purely ornamental, then we must copy nature with her infinite numbers of colors, lights and shadows, though I would not give the impression that a finely executed piece of conventional work on vase, jardiniere or box cannot be just as ornamental, but that the naturalistic style of work should be confined to pieces intended only as an ornament.

One thing the naturalistic artist cannot understand is why the artists who do both conventional and naturalistic work, and both equally well, almost without exception prefer to do the conventional work, notwithstanding the fact that the naturalistic is much to be preferred from a financial standpoint. Most any artist can do three naturalistic plates while she would do one in conventional that looked to have the same amount of work; but in most communities she cannot get any higher price for a conventional piece than she would for a realistic, even though it would take her three or four times as long to do the conventional.

I wonder if "V. P. S." visited the Panama Pacific Exposition. It seems to me that any one, no matter how prejudiced they were against the conventional style of work, would have become converted after seeing the wonderfully beautiful and equally artistic display of conventional work there. I may also add for the benefit of those who were not fortunate enough to visit the Exposition that the naturalistic work was conspicuous by its absence. F. L. H.

In answer to the letter of V. P. S., it seems as if it almost savors of "all the world is queer save thee and me, and thee is just a little queer," for even the bouquet that is thrown at Mrs. Paist is uncertain. But setting aside the non-compliment to the rest of the world of china painters, let us look at art without design—how far could we go? Let us look at design without a love for nature—how can they be separated? From where but nature do we get the beautiful forms and colors? If we saw only "distortion" in conventional work, what would we do for decoration and architecture. Would even our rugs, our tiles, our wall decorations, be half as lovely if those that designed them were not lovers of nature? Nature itself is grand, but it loses its grandest reality when painted, that which holds us goes. The odor, the life, the grandeur of nature, can never be reproduced on anything, it must lose. But the beautiful forms, the color, the suggestions are man's to form, to mould, to blend with his own natural taste and make ornament and design. So how could one study and love art and not love forms and curves with all the beauties they give, when even the human form is symmetrical. One might like poses on china, better than conventional work, that is a matter of taste. But I cannot see how design in all its forms can be "disturbing" or "irritating" to a true artist. One's taste can develop and grow in whatever channel one allows to be opened up, or be stunted in one that is closed; and very often one is greatly surprised at the uncovering of a long petted like or dislike.

SADIE E. ALLAN.

I am well aware that it ill becomes a beginner in ceramics to attempt to answer V. P. S.'s letter in the February *Studio* on the subject of natural vs. conventional decoration of china, and I have no doubt that everything has been said on both sides of the question long before I became interested in it.

V. P. S. states that she cannot see beauty in the "distorted, conventional shapes," and she reveals in that statement the fact that she is not an *inventor* or *discoverer* in the field of art.

The conventional in art is only for the imaginative seeker after new things, the adventurer along the way who is eager to see what he can find just around the corner.

The student of natural forms, while he has a world of color and line, etc., etc., before him, goes no farther than what he sees—nor cares to go farther. For him there is nothing new, no surprise, no discovery, no sudden coming upon an idea that is the joy of the worker in conventional design.

For the student of natural forms, the first rose she ever saw on its natural stem grows just the same on a bush or a tea-pot, or a vase, and in all manner of places where nature never intended a rose to grow at all, and the rose her neighbor paints is just the same as hers, varying only in her skill to *copy* the thing as it grows.

I maintain that there is not an atom of originality in all natural work from the painting of a forget-me-not to a Dutch wind-mill.

Now in conventional work, the flower motif may be manipulated, and coaxed, and shaped into fascinating patterns and borders and bands, limited in number and effectiveness and *power of expression* only by the artist's clever originality and the fertility of his imagination.

With all sincere apologies to V. P. S., it always seemed to me that an inclination toward conventional forms in the decoration of all articles of use bespeaks a fine discriminating good taste. Let the reproduction of nature, as it is, be framed and hung upon the wall as a reproduction, but our walls, our draperies, our pillow covers, and above all, our china demand the fine restraint of conventional forms in decoration.

LETHIA F WRIGHT.

DESIGN CONTEST

We call the attention of designers to the following contest in designs under the auspices of the Kyoto Commercial Museum, Kyoto, Japan:

Exhibits.—Designers of all kinds of art crafts may exhibit the designs and the actual goods when the designer is the art craftsman.

Subject.—The design must contain two flowers or more among the five undermentioned, but may add a subordinate motif, if necessary: 1, Pansy; 2, Sweet-pea; 3, Maiden-hair fern (*Adiantum*); 4, Tulip; 5, Thistle.

Paper and Size.—There is no limitation as to the kind of paper or the size of the sheet.

Prizes.—The Museum offers one Grand Prix Medal, two Gold Medals, three Silver Medals, seven copper Medals, and some Diplomas.

Exhibition.—The exhibition will be held in the Kyoto Commercial Museum in October, 1916.

Designs.—Designs winning prizes will not be returned, others shall be returned when return postage is paid.

Publication.—The best designs among the exhibits will be published in a book.

Closing of offer.—Designers must report their names, address and the number of the designs they offer to the Museum before September 20th, 1916.

Please apply to the Director of the Kyoto Commercial Museum for further particulars.



MRS. V. LOCKWOOD WILLIAMS

DUQUESNE CERAMIC CLUB EXHIBIT



MRS. MARY C. WALTERS

DUQUESNE CERAMIC CLUB

THE Duquesne Ceramic Club, whose membership embraces many cities and towns of Western Pennsylvania, has for several years past made a remarkable growth.

Better than ever before was the exhibition, the twenty-third, which opened in the Carnegie Galleries. This Club has been steadily gaining during the past few years, until its work is worthy to compete with similar work anywhere.

Prof. Herbert Kniffin of the University of Pittsburgh has directed the class in design for three years. The class has met for instruction every second week for ten years.

Among the beauties of the collection is a rectangular vase by Mrs. V. Lockwood Williams, which received first mention for excellence of technique. The design is a conventionalized dandelion leaf and flower in dull golds and greens with a touch of scarlet. A very striking plate in dull red, gold, blue and green, by Miss Anne McIntyre, received second mention in technique, and Miss McIntyre also carried off second honors for coloring, with a bowl in cream, dark blue and green. A lovely little teapot in yellow luster, by Mrs. Ray E. Motz, received third mention in technique.

A graceful vase on which the dragon fly is skillfully conventionalized in salmon and indeterminate shades of blue and green, on a ground of creamy white, done by Albert J. Rott,

took first honors in color. Mrs. L. Stephenson Price, with a large vase in rich dark browns and greens, with tan and cream, received third mention for coloring.

Awards for excellence in design went to Miss Maud Chapin, who received first mention for a jardiniere in blue and cream and brown; Miss Mary C. Walters, second mention, for an Egyptian bowl, and Miss Ella Faber, third, for a tea set, whose blue and gold bands follow the lines of the china.

A salad set in pale green, blue and buff, by Mrs. Anna McIntyre, deserves mention also, as does also the rose jar in salmon and green by Miss Edith Silliman; a large plate by Miss Sadie Kier; a vase in grey greens by Mrs. Kolgel; a Satsuma jar in green and lavender by Miss Nettie Breitweiser; a vase and bon-bon, by Miss Nettie Davis; a luncheon set in reds and greens, by Miss Jeannette Negley; a bowl in gold and white, by Miss Alice McQuaide of Greensburg, and a Satsuma bowl, by Miss Leda Harrison of Springdale. A bowl in reds and greens, by Mrs. D. Horton Lutz of Clairton, and a jardiniere by Mrs. Byron Mitchell both mentioned for good coloring.

The judges were: J. Valentine Kirby, head of the art department of the Pittsburgh schools; Vincent P. Sollom of the School of applied design in the Carnegie Institute of Technology, and Miss Merrill of the Margaret Morrison Carnegie School. Miss Myra Boyd is president of the club.

KERAMIC STUDIO



ELLA FABER



MR. ALBERT J. ROTT

DUQUESNE CERAMIC CLUB EXHIBIT

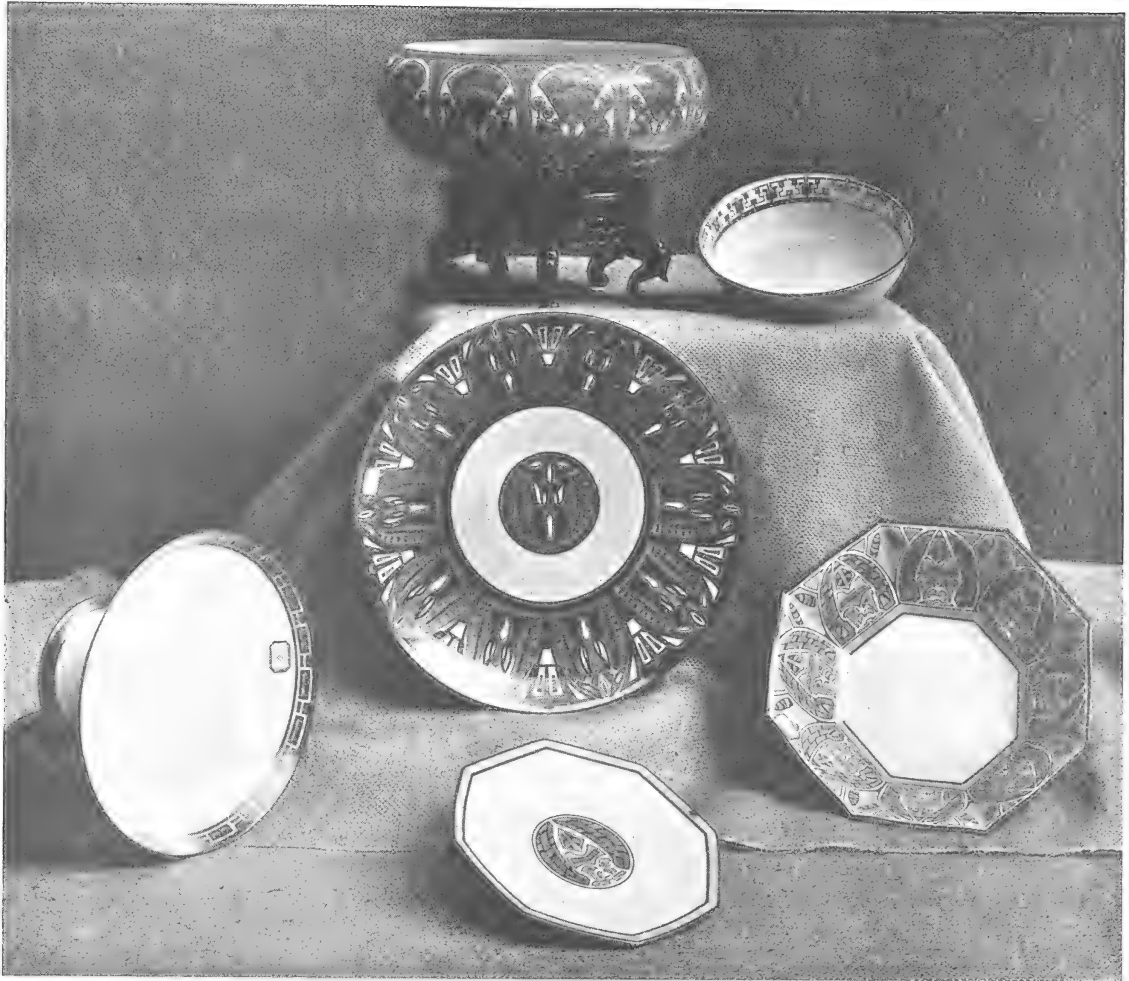


Mrs. Davis Mrs. Motz Mrs. Mitchel Mrs. Price Mr. Rott Miss Breitweiser Miss McQuade Miss Kier
 Mrs. Silliman Miss Chapin Mrs. Price Mrs. Price Mrs. Koeckle Miss Harrison
 Mrs. Lutz Miss Faber Mrs. Negley

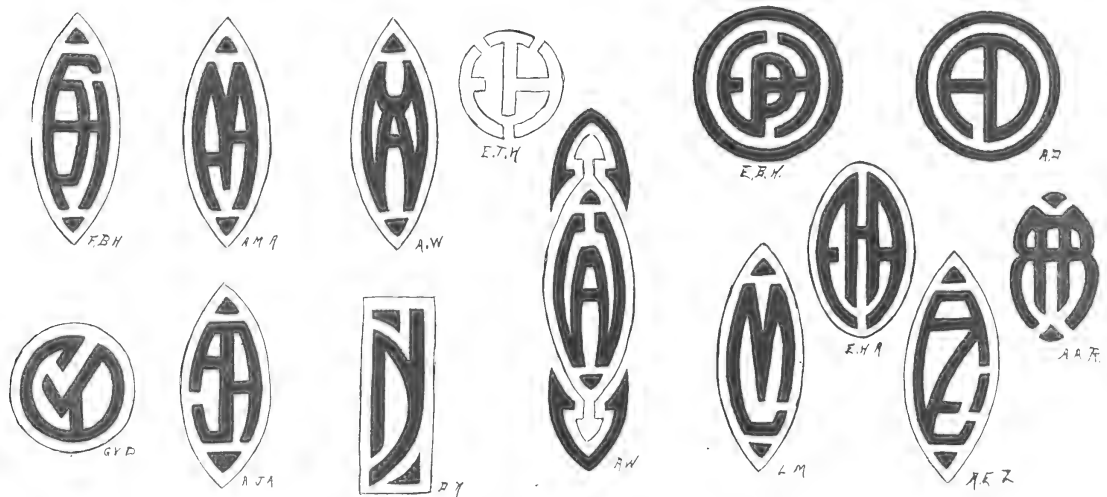


MRS. RAY E. MOTZ.

DUQUESNE CERAMIC CLUB EXHIBIT



MRS. ANNA McINTYRE AND MISS ANNE McINTYRE
DUQUESNE CERAMIC CLUB EXHIBIT



MONOGRAMS—F. HERRINGTON



PLATE—ALBERT W. HECKMAN

AFTER having placed the important lines of the design on the piece of china to be painted with India ink, tint the lighter parts of the design a delicate cream color and darker parts of the background a light green. Let the paint dry

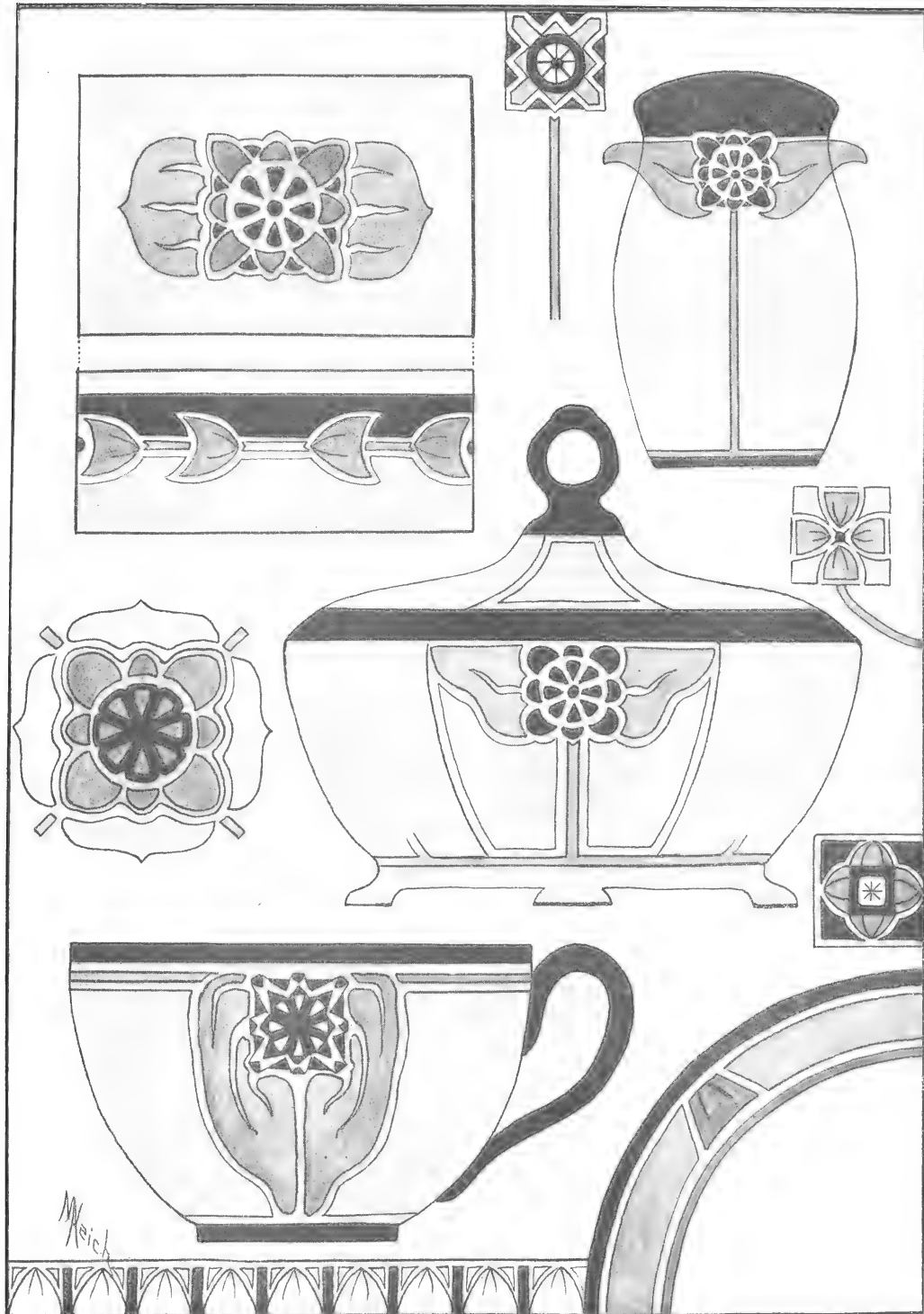
well or bake in a hot oven and then paint in the flower forms and stems of the flowers in two parts Banding Blue and one part Deep Blue Green. For all the other parts of the design use a light Warm Green.



SATSUMA BOWL—KATHRYN E. CHERRY

OUTLINE design with Black. The outside of roses is Warmest Pink Enamel. The light tone next to it is Jasmine, the next circle and the small circle in the background and inside of bowl are Wistaria. The centers of the roses and of the small circles are Pompeian Red. The small centers in buds are 1 part Warmest Pink, 1 part Wistaria. Stems, small leaves, remainder of buds and lower part of jar are Florentine

No. 1. The remainder of design is Gold. If this is carried out on Satsuma the gold may be put on for the first fire as it does not over fire so easily but if Belleek is used, enough firehot to glaze the enamels the first time and then apply gold for second fire and fire for the Gold and the enamels will retain the glaze.



LITTLE THINGS TO MAKE, CONVENTIONALIZATION OF APIDISTRA—M. A. YEICH

APIDISTRA, the familiar house plant with its unfamiliar bloom has furnished the theme for these designs. The flower, when first open, is of about the same coloring as the 'skunk cabbage, turning brown with age. Paint the lines black or dark green and the black parts of the design with gold. For the leaves and the remainder of the design,

use several tones of grey green. Tint the ground with Ivory. The flowers may be developed in their natural colors also. For the darker parts use a wash of Ruby or Pompadour Red and for the lighter parts use two tones of Grey Green or Meissen Brown. The two medallions on the right, the border, the lower part of the rectangular box, and the saucer are designed from the bud, which is Grey Green. The border may be done in Gold bands and lines or in several tones of green.

PITCHER

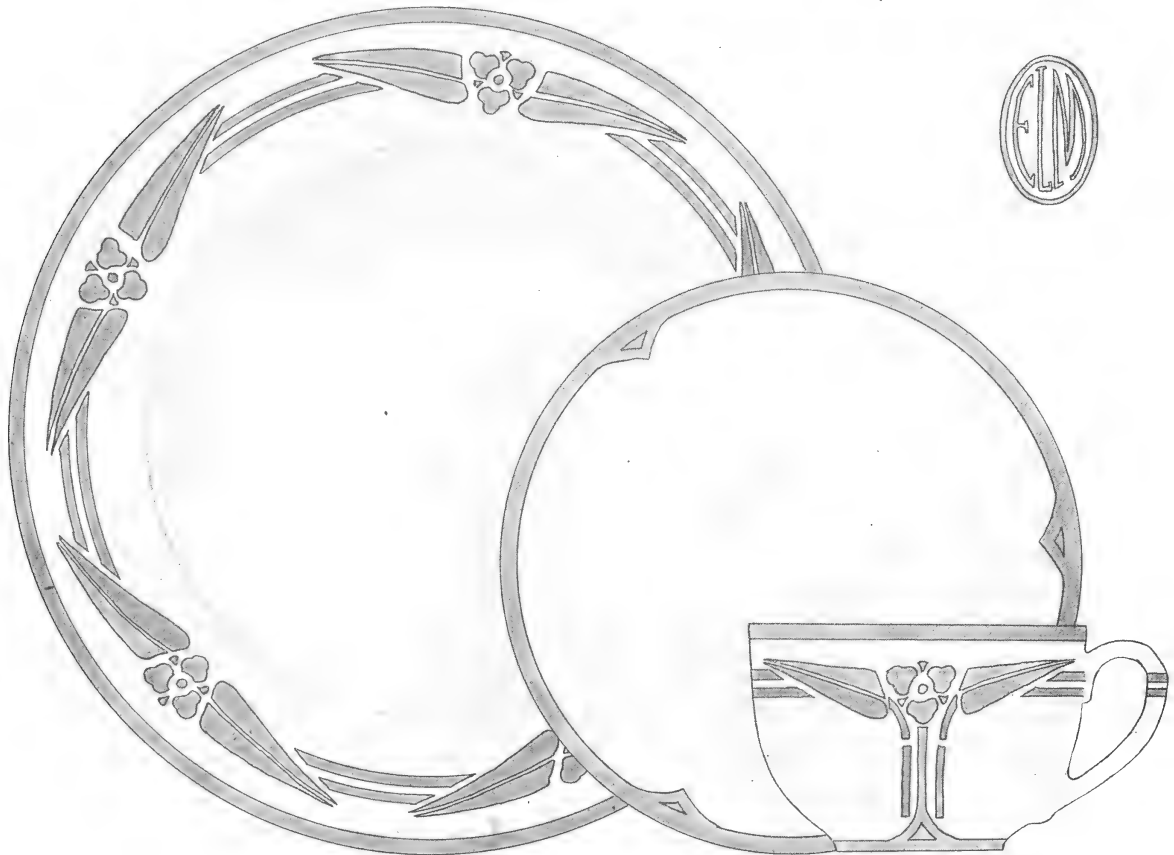
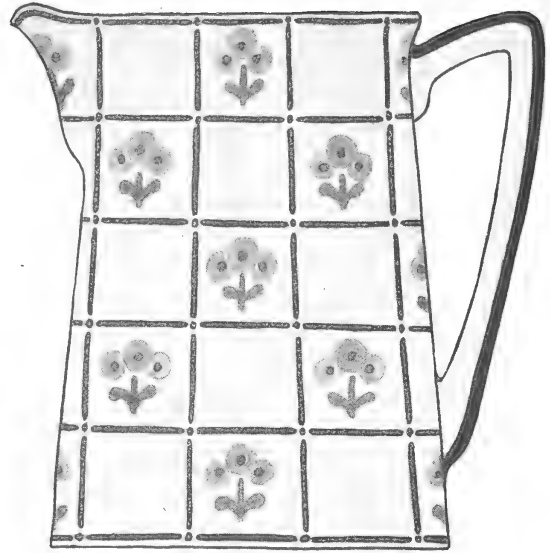
Marguerite Cameron

ONE fire—Paint all lines Black Enamel. Stems, leaves and centers of flowers Deep Blue Green Enamel. Flowers Turquoise Enamel.

INDIAN DESIGN IN DUSTED COLOR (Page 13)

W. K. Tiltze

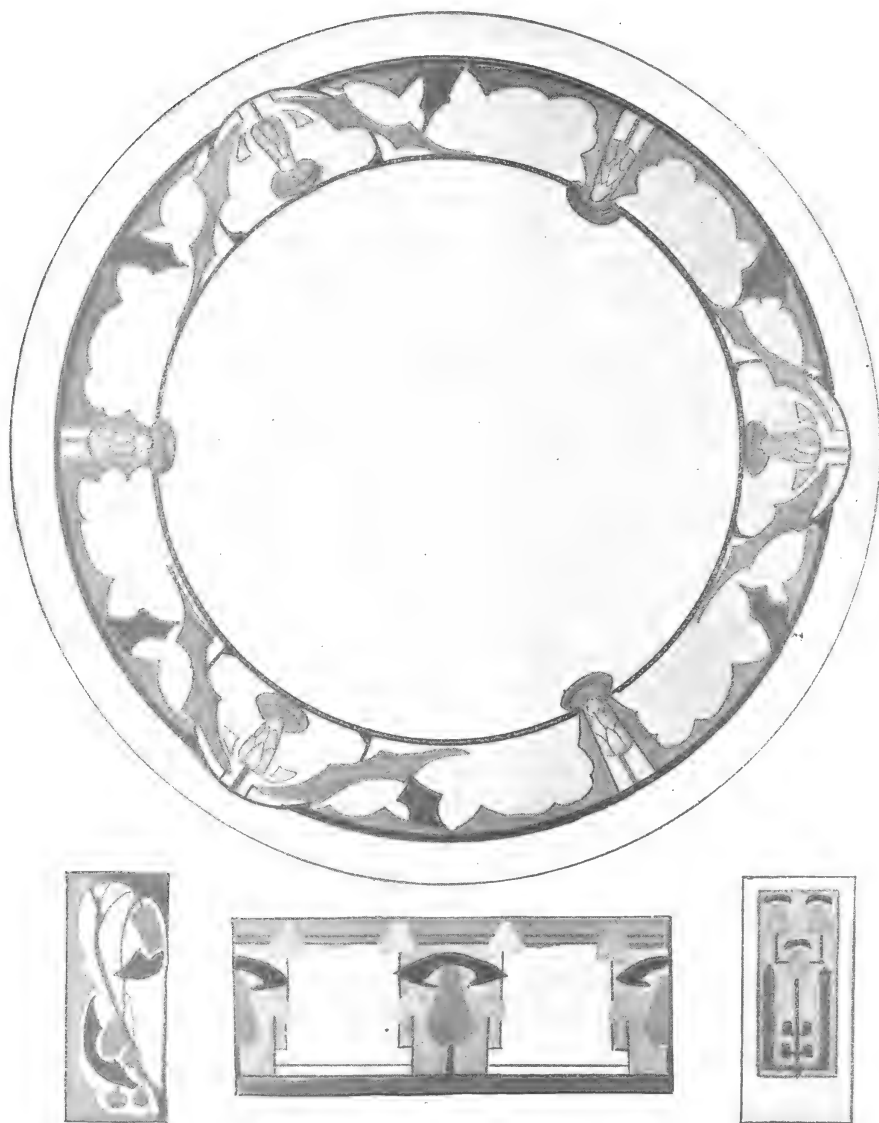
BLACK portions Black, light tint in Yellow Brown, dark tint in Blood Red. First dust Yellow Brown and fire, then dust the red flowers and paint on the Black and fire again.



BREAKFAST SET—EULA L. McELHINNY

THE outline may be omitted but if preferred use Black. Oil the leaves, stems, the upper and two lower bands and dust with Florentine Green. Oil large petals of flowers, the two bands between the sections and the triangle in the

stem and dust with Grey Blue. Oil the 3 small spaces in flower and dust with Mode and the center with 3 parts Albert Yellow and 2 parts Pearl Grey.



DESIGNS OF CANADIAN THISTLE—F. R. WEISSKOPF

PLATE

OUTLINE, bands and stems are Gold. Oil leaves and dust with 1 part Water Lily Green and 1 part Pearl Grey. Oil outer circle of flower and dust with 2 parts Mode, 1 Water Blue, 2 Ivory Glaze. Oil the next space and dust with Mode and the calyx with 2 parts Cameo and 1 part Mode. Border, stems and dark top of thistle are Gold. Lower part of thistle is Coffee Brown dusted on. Light figures around it are equal parts of Deep Ivory and Yellow for Dusting. Background 1 Pearl Grey, 1 Florentine Green. Wide band at top and bottom is 1 Pearl Grey, $\frac{1}{2}$ Dark Grey. Light background is Pearl Grey and a little Apple Green.

MOTIF TO THE LEFT

Stems and dark spaces Gold. Buds and blossom Violet

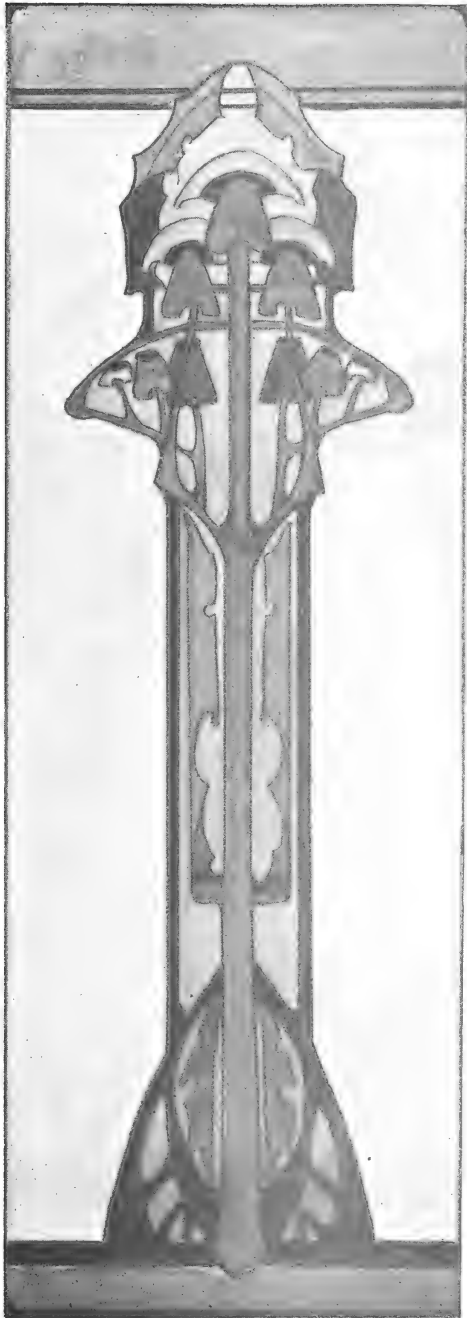
and a little Banding Blue painted on, design around the edge is Apple Green, a little Shading Green and Copenhagen Blue.

BORDER

Top of thistles, outer line and the lines at the top and bottom of center are dusted with Mode. All of the darkest tones are equal parts Water Lily Green and Dark Grey. On square spaces at the centers are Yellow Red and Yellow Brown and the tint around them Yellow for Dusting. Background is Pearl Grey and a little Yellow.

MOTIF TO THE RIGHT

All dark part of design is Gold. Blossoms are oiled and dusted with Grey Blue. If background is needed use Pearl Grey and a little Yellow Brown.



CYLINDRICAL VASE, CANADIAN THISTLE

F. R. Weisskopf

OIL darkest stems, dark part of leaves and bands and dust with Water Green No. 2. Oil light leaves and stems and dust with 1 part Pearl Grey, 1 Water Green. Oil dark part of flowers and dust with 1 part Bright Green, 1 part Florentine. Oil the next lighter tone and dust with Grey Blue and the lightest tone with Glaze for Blue. The wide band at the top and bottom is 3 parts Pearl Grey, 1 Dark Grey, 1 Bright Green.

Second Fire—Oil background back of design and dust with 1 Pearl Grey, 1 Glaze for Green, 1 Ivory Glaze. Oil remainder of background and dust with Pearl Grey, a little Dark Grey and a little Albert Yellow.



PANEL, CANADIAN THISTLE

F. R. Weisskopf

THE top of blossoms is Violet and a little Ruby added for the stronger touches. Light part of leaves and stems are Brown Green and a little Albert Yellow with a little Copenhagen Blue added for the light under part of leaves. Darker leaves and stems are Apple Green, Brown Green and Copenhagen Blue.



SHOP NOTE

A prominent New York manufacturer has recently brought out some very attractive palette boxes for china painters, which instead of the conventional black, are made in soft tints of Pink, Blue, Yellow, Brown and the more vivid colors of Orange, Marine Blue and Persian Green.

CUP AND SAUCER (Page 13)

Dorris Dawn Mills

OMIT the outline. Oil leaves and all dark tones and dust with 3 parts Florentine Green, 1 part Pearl Grey. Oil flower form, the seven spaces under the leaf and dust with Deep Ivory. Oil the grey space above leaf and grey band on corner and dust with 4 parts Pearl Grey, 1 Dark Grey and a pinch of Albert Yellow.

✻ ✻

STUDIO NOTES

Miss Fannie M. Scammell has returned from California and will teach with Mrs. Vance Phillips at Chautauqua this season, from July 10 to August 18.

Miss Jeanne M. Stewart has had lately most enthusiastic and successful classes in Boise and Spokane. She will soon remove her studio from Portland, Ore., to Toledo, Ohio.

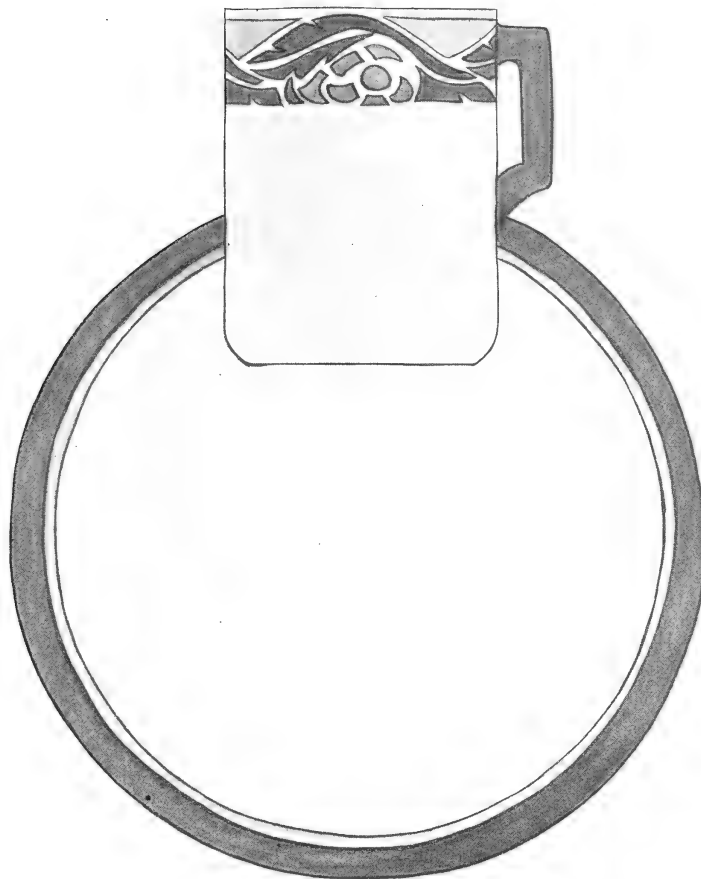
Mrs. A. A. Frazee of Chicago has recently moved her studio from Aud. Tower to the Fine Arts Bldg., 410 Michigan Boulevard, South.

The friends of D. M. Campana of Chicago, will be glad to learn of the removal of his studios to more commodious and pleasant quarters at 323-325 S. Wabash Ave. He has been in his present location for fifteen years and the business has grown to such an extent that new and larger quarters are a necessity.



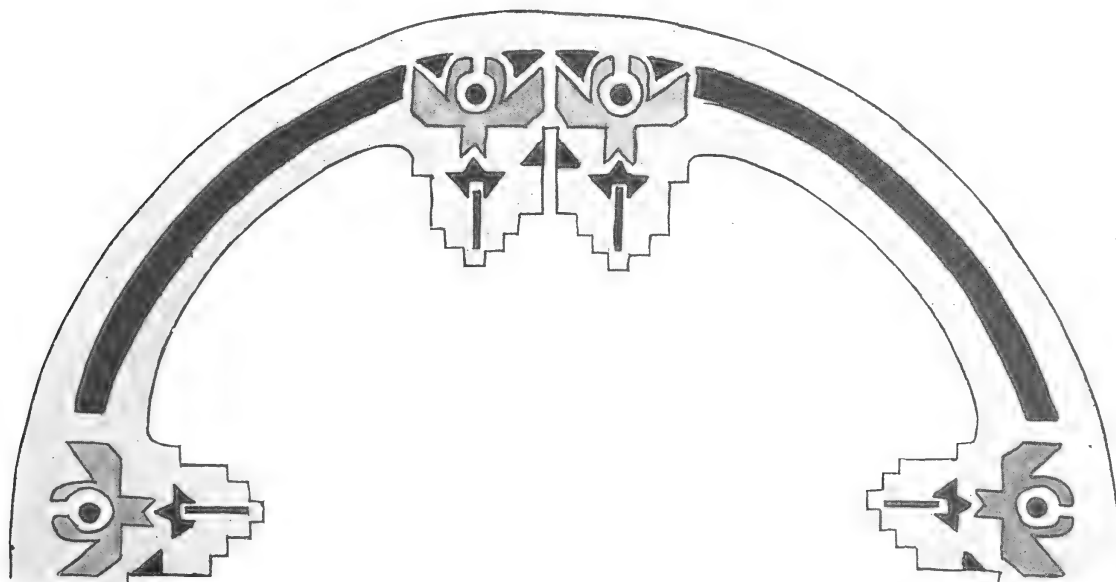
BREAKFAST SET—DOROTHEA WARREN O'HARA

The little rose design for breakfast set, may be outlined or not. Enamels used—Warren O'Hara's Apple Green (hard) for leaves; Yellow No. 1 (hard) for light part of roses, and for center of little flower to right of roses; Yellow No. 2 (hard) for dark part of roses, and also for dark part of little flower and dots; Canton Blue (hard) for bands.



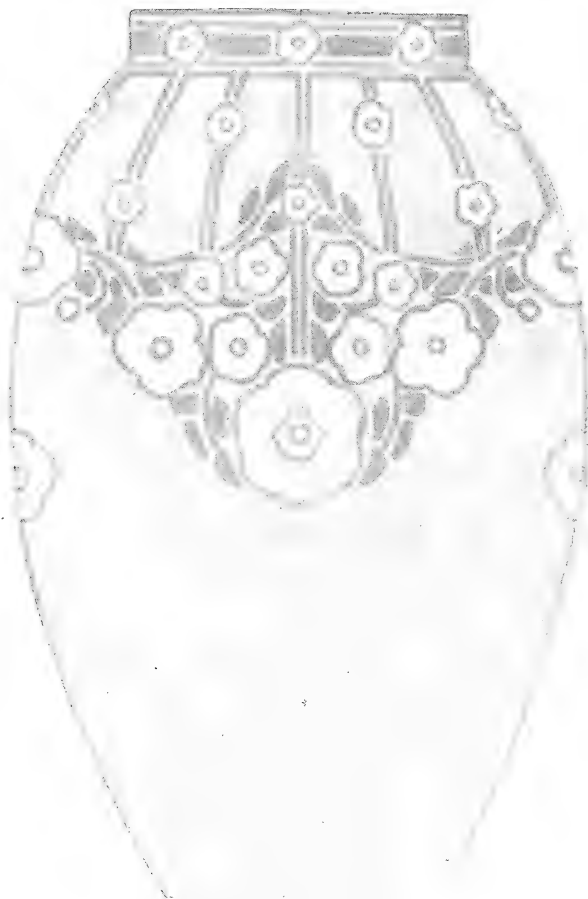
AFTER DINNER CUP AND SAUCER—DORRIS DAWN MILLS

(Treatment page 12)



INDIAN DISH IN DUSTED COLOR—W. K. TITZE

(Treatment page 9)



CONVENTIONAL VASE—ALBERT W. HECKMAN

TREATMENT IN LUSTRES

PAIN'T in all design with Roman Gold. Fire and burnish. Wash over whole vase with Yellow Brown lustre which has been thinned with lavender oil. Wipe out all flower forms and paint in the small ones and centers of large ones with Orange Lustre. Use Yellow Lustre for the largest flowers.

Last Fire—Give whole vase a thin coat of Yellow Lustre.

TREATMENT IN ENAMELS

This design may be carried out in soft enamels on a Belleek vase. Leaves Green Enamel No. 2. Large flowers Dull Yellow Enamel. Small flowers Rhodian Red. The outer bands and parallel bands in design are of gold.

NEW ART BOOKS WORTH READING

Anita Gray Chandler.

"Impressions of the Art of the Panama-Pacific Exposition", by Christian Brinton. John Lane Company, \$3.00. Illustrated with reproductions of paintings exhibited in San Francisco.

"Palace of Fine Arts and Lagoon", by Bernard R. Maybeck. Paul Elder & Company, 50 cents. Illustrated.

Both of these books should appeal to those who have seen the art of the Exposition and to those who wish they had.

"The Beautiful Gardens of America", by Louise Shelton. Scribner, \$5.00. This book is profusely illustrated with fine

color plates and quantities of half-tones. It is especially appropriate now when "in the spring a woman's fancy lightly turns to thoughts of—gardens."

"Michelangelo", by Romain Rolland. Duffield. Illustrated, \$2.50. An English translation from the French, dealing with the life of the titanic Tuscan painter, sculptor, architect and poet.

Ask for these at your public library.

BEGINNERS' CORNER NOTE

Among the prizes is an article by Mrs. H. C. Milner, who failed to give her address. Will this contributor kindly send it to us.

EXHIBITION NOTE

The Ceramic League of Philadelphia will hold its 10th Annual Exhibition at the Plastic Club, April 28, 29 and 30.

ANSWERS TO CORRESPONDENTS

Mrs. J. S.—*In doing Empire Tea Set from treatment in June Ceramic Studio, 1912, I did the design in Gold and painted the roses for first fire and tinted with Oriental Ivory for the second. I thought I got out all the color around the gold but it seemed not in places and turned the Green Bronze dark in places. Will it be alright if I go over it again or must it be removed? Also why is the green gold streaked?*

Have tried several places to get the powdered zinc to burn in kiln to clear out the chimney but don't seem to find it. Can you tell me where to get it?

The gold will probably come out alright the second time if it isn't very bad. You probably used the Green Gold too heavily, it should be applied in two thin washes.

You can get the zinc from a druggist or chemist.

A Subscriber—*What medium is used for Matt colors, and are they mixed and applied the same as glaze powder colors?*

Special oil for dusting is used, they are dry dusted on the same as other colors.

M. H.—*Will you kindly give me some information as to how one can mark bands on china with a banding wheel? I have two small china brushes but perhaps there is a special way of mixing the paint for I cannot make bands at all, the paint all leaves the brushes in a short time from the starting point and the color thins out into nothing at all.*

A very long brush especially for the purpose should be used. Lavender oil is a good medium to use for thinning. It usually takes a good deal of practice to learn to use a wheel well.

Z. B.—*Is there anything I can put over the unglazed parts of china so the gold or lustre would not be dull on them?*

There is nothing that can be put on it. Dry Dusting is more successful over them than the Lustre or Gold.

S. A. G.—*What gold would be best to use on a dinner set, Hasburg's Roman Gold or Liquid Matt Gold and how many coats?*

1. *How can that frosted appearance be obtained with Gold?*

1. The Roman Gold is the better, liquid gold is not a good color, some people prefer Green Gold when the background is left white, two coats should be applied.

2. You probably refer to the etched work, that is if the surface is rough.

E. M.—*Can you get a pretty effect to paint on matt colors when it is so you cannot dust them?*

2. *Why do dark matt colors sometimes have shiny spots in them?*

3. *Is French china less liable to break in firing than German or Vienna?*

4. *Is it better taste to use enamels very high or rather flat?*

5. *I think enamel is so much prettier outlined, is it more correct to leave it with no outline?*

6. *Are all strictly conventional designs outlined?*

1. They do not come out as well when painted as they fire with a slight glaze.

2. They are probably fired too strong.

3. Not if you use a good piece of the German and Vienna ware.

4. It is best not to use them too high as they make the work look coarse and heavy unless you are using them on a very large piece of china.

5. The latest and better way is to use them without the outline as the effect is softer and prettier though it is not incorrect to use the outline.

6. No, most people do not use the outline at all.

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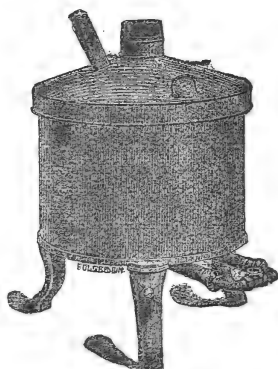
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M. L. Brigham	

NATURALISTIC SECTION

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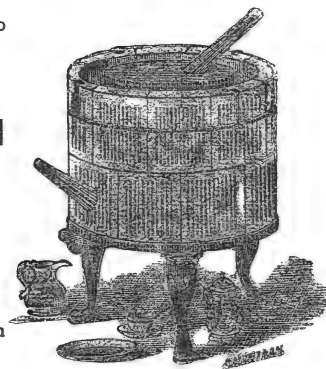
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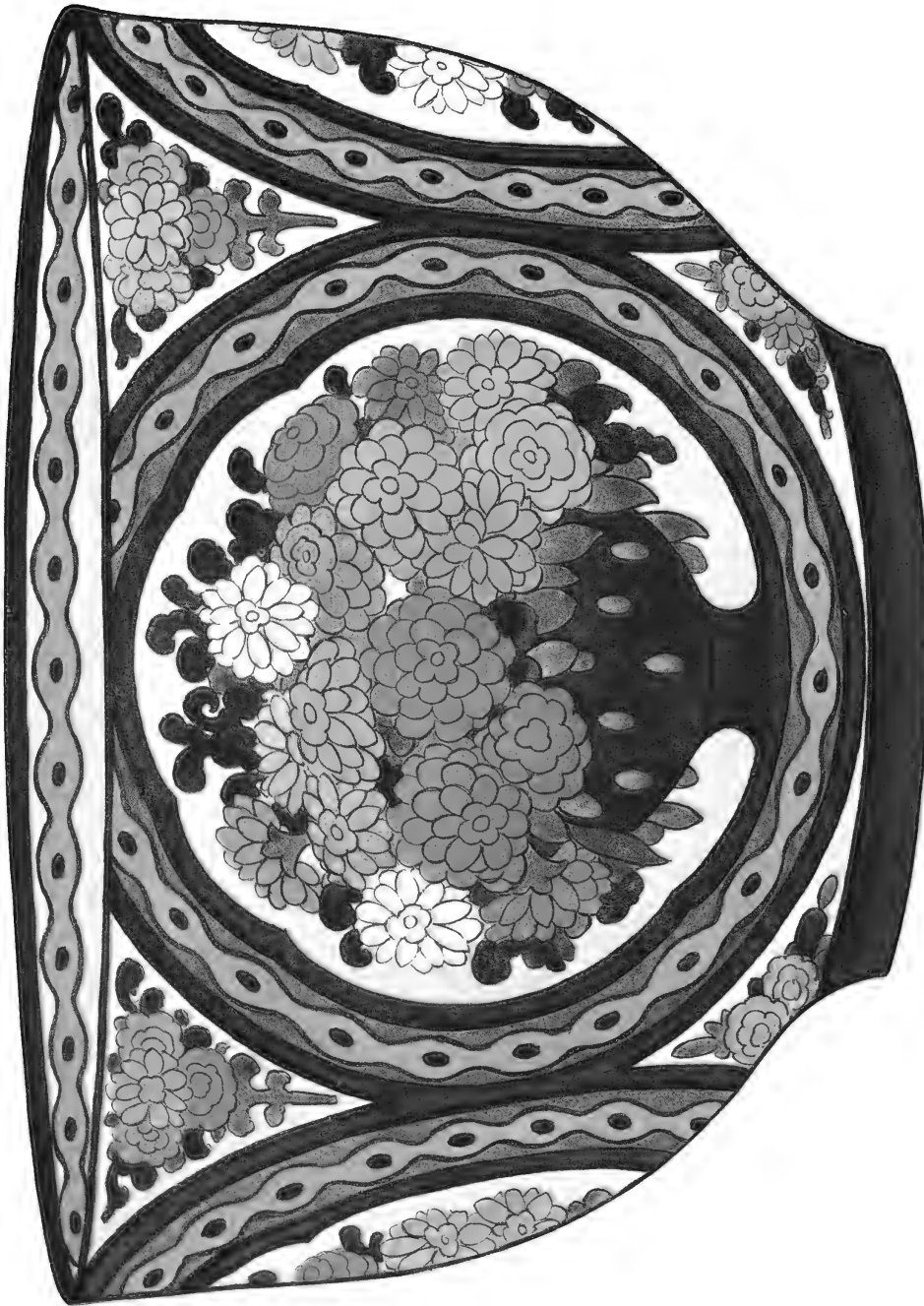
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FLOWER GARDEN BOWL—DOROTHEA WAPREN O'HARA

See Naturalistic Section, page 16, for treatment



COCKATOO VASE -KATHERINE LINDSEY PERKINS

See Naturalistic Section, page 16, for treatment

KERAMIC STUDIO

Vol. XVIII, No. 2.

SYRACUSE, NEW YORK

June 1916



EARS of a scarcity of white china which were expressed at the beginning of the war were not justified. Of course stocks are more or less broken and assortments are not as plentiful as they were a year ago, there is a scarcity of brush sets in general, and as time goes on this scarcity will be felt more on

items which are used extensively, especially on flat pieces. But altogether it may be confidently expected that there will be supplies enough to last until the end of the war.

At that time a large quantity of German china will be released. German factories have kept working full time in making china and the china in the white is stored and ready for shipment as soon as the opportunity is given. Of course for the present no German china is available.

French china is coming regularly but French factories have advanced their prices considerably and the quality is not what it was before the war. Besides they are contemplating another advance due to the scarcity and high price of coal. So that china decorators must make up their mind that they will have to pay more for the ware at least until the war is over. But everything else is going up in price, not only colors, glass vials and other materials which they use, but also the general cost of living. They must simply adjust themselves to new conditions by raising the price of their finished work.

The Japanese white china of which some shipments have been received this year has been very well received, but it is doubtful if large shipments will come over at any time and commercially it will not rank with the French or German china. Some of the shapes are copied from French and German shapes and are a close imitation without having the fine modeling of the French ware. However a great drawback is that most shapes are the same shapes which the Japanese themselves decorate and send over at very low prices, so that amateur decorators have to compete with a cheap decorated ware sold in the department stores.

Nothing has been done so far for a white china of American make. It may be that this question will be taken up after the war but under present conditions, when factories are two or three months behind with their orders, there is no likelihood that any regular pottery will experiment with white china.

* * *

As a result of the scarcity or rather fear of scarcity of white china, it is interesting to note that a number of china decorators have resorted to glass decoration and have been very successful. This is very interesting work and worth trying, and it reminds us that we receive quite often letters asking us where materials can be obtained for this work, glassware, colors, etc., and as none of our advertisers mentions any of these materials, we are unable to give the requested information. We think that there is quite a field for decorators in glass work. It will require some experimenting to find the exact point of firing. The firing should be stopped as soon as there is color in the kiln, but how much color will vary with different kilns

and this will have to be regulated by practice, otherwise the work is not more difficult than china decoration. We expect to have in the July issue advertisements of both glass shapes and glass colors. We understand that the demand for decorated glass is growing rapidly and we consider that this field of amateur decoration will be a permanent field. We also expect to publish articles on this work especially written for beginners.

* * *

Additional interesting letters in answer to V. S. P. are here given:

Now while I do not agree with the author of the letter in all that she says, I do know how she feels about using the realistic designs on her china instead of the severe conventional designs. I believe it is her strong love for beautiful flowers that makes her feel that way, being somewhat of a lover of flowers myself I can get her view point exactly. But, strong as my own liking is for nature just as we see it, yet we must know that to reproduce nature on canvas or a piece of water-color paper is a very different thing from reproducing it on a piece of china. If we can't within ourselves feel and know that a simple conventional design is more suited to a dinner plate than a rose even though we are able to paint it as beautiful as it is possible for human hands to do so, then we must train ourselves to know which is right and I believe if we follow the good designs given in *Keramic Studio* we won't go far amiss in our training either. Surely I, for one, am willing to take the judgment and word of those who for years have been endeavoring to give the best of their talent toward helping their fellow workers. In my own experience in teaching and painting for orders, I will have to admit that conventional designs aren't always as popular as I wish they were but I am happy to say I have very little call for the old naturalistic way of painting. *Keramic Studio* certainly has been a great help to me because it is very hard to keep an interest in art of any kind here and the designs given in the magazine must be right or they wouldn't be there. So, dear Editor of *Keramic Studio* and all your co-workers that are trying to give us the best of your talent, here's a wish for 1916, a wish full of encouragement and best wishes for a greater success than ever before.

LUCY M. BROWN.

I think that to compare naturalistic and conventional manners of designing, one must well understand each kind. Many *naturalistic* designs give me by color, rhythm and spacing, just the same thrill of pleasure that I feel from good conventional designs. Anything through which flows that "Pattern from the Infinite" cannot fail to touch an appreciative mind and to some extent we all of us have a touch of that gaining slowly. One can sometimes see that the naturalistic is a *mechanical* copy from nature and sometimes *ideal*. The conventional is also made with or without ideality. *Each* kind (real or ideal) may be naturalistic, conventional, Japanese or from any source. Our own nature must decide upon the proper application. On many table dishes the naturalistic would not please me, but on a bon bon dish or any other where a flower itself would not be *distasteful*, I can see no reason why a well *painted* flower is not appropriate. It seems to me a more correct and higher division of classes to say instead of naturalistic and conventional the ideal and materialistic, many of course are partly of each kind. We see these same kinds in every art. Many figures, landscapes, flowers and still life represented give always an exquisite thrill of pleasure and we love them, while the materialistic kind sometimes makes us feel how *well* that was painted but not care for ownership. Real art has something about it beyond the material. You gave the same thought in speaking of the passage of the eternal thought through us, with strong belief in eternal progression.

F. N. R.

The people who are trying to uplift any art or science usually must stand a great deal of criticism; and so with the editor of the *Keramic Studio*. Those who criticise conventional designs on account of the rigid lines and all this and that, show that they still have something to learn. When a student takes up the study of art and intends to become an artist or designer, he must have natural talents. The most essential are imagination and idealism. Usually, he loves nature in all her forms and beauty, and soon can copy what is set before him but somehow or other his study always looks stiff; he studies

his rules and adheres to them too rigidly instead of following his inspiration and feeling and being guided by the rules.

When he comes to conventionalization of nature we ask him to find a natural study and he goes tramping to a florist for some beautiful flower and probably comes back with some rare specimen and on the very way has stepped on and over some of the most useful and beautiful subjects, which are often common flowers and weeds. At conventionalizing he has a chance to show his inspiration, individuality and invention. At first he cannot see any beauty in the conventionalized forms. He cannot see where nature conventionalizes until he is shown that in flowers, weeds, seeds, leaves and even trees, nature has made both sides almost if not exactly alike. When shown these things he will discover the really beautiful work of nature; how thoughtfully each and every petal and seed is placed, what beautiful color schemes, what wonderful lines he can derive from her and apply in design.

In regard to poor designs in a magazine, these students who are not yet at the height of their ideals (if they ever get there) are encouraged by thinking their designs are at least as good if not a little better. If enthusiastic a student will always try to get his next design a little better than the last one, and try to make it as good as another student a little more advanced. In this way the magazine should inspire and encourage the student and not be a book full of nice patterns to copy and make according to directions. Some of these poor designs can be changed by the student, in that way putting some of his own individuality in it.

UNSIGNED.

NEW ART BOOKS WORTH READING

Anita Grey Chandler

"Chinese Art Motives Interpreted", by Winifred Reed Tredwell. Illustrated with drawings and photographs, some of the latter being reproductions of the famous George Salting collection of porcelains at the South Kensington Museum, England. The author has taken up in detail, Nature and flower motives, symbols of Taoist Immortals, of culture and honor, and of Confucius and Buddha. She has endeavored to reflect the life of China underlying Chinese art. G. P. P. Putnam Sons, \$1.75.

"Buddhist Art," by M. Anesaki, M. A., Litt., D., Professor of the Science of Religion in the Imperial University of Tokyo, and Professor of Japanese Literature and Life at Harvard University. Profusely illustrated with photographs and a large color plate frontispiece. Dr. Anesaki gave the contents of the book in a course of lectures at the Boston Museum of Fine Arts. Published by the Museum of Fine Arts, \$6.00.

Both of these books would be most valuable reading to any keramist who has a liking for the Oriental, or who wishes to know more of porcelains. Both are full of suggestions.

Ask for these at your public library.

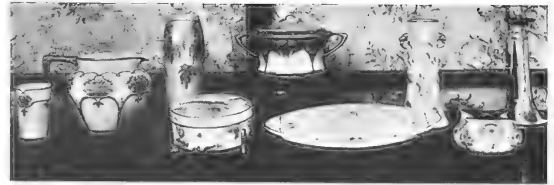
DESIGN FOR TEA SET (Page 26)

Annie R. Frederick

TO be carried out on Belleek or Satsuma. Outline design in Black. The grey bands, handles, small square at the bottom and the two figures under the black band in center are Gold. If carried out on Belleek the Gold should be omitted until the second fire so the enamels can have a hard fire. The light part in large dark flowers is 1 part Naples Enamel and 1 part white and the darker tone is equal parts Jersey Cream and white. The large light flowers are Maiden Blush with centers of the lighter Yellow. Small light flowers are Arabian Blue. Leaves and grey geometric figures at the lower part of tea pot are Florentine No. 12 and the dark bands and figures are Azure Blue. If a background tint is desired paint on a thin wash of Yellow Brown and a little Dark Grey.

SUMMER SCHOOL NOTE

A big attendance is expected at the classes which Mrs. K. E. Cherry will open on June 7th at the store of B. K. Elliott & Co., Pittsburgh, Pa.



Mrs. Padfield

Mrs. Padfield
Miss Harris
Mrs. Padfield

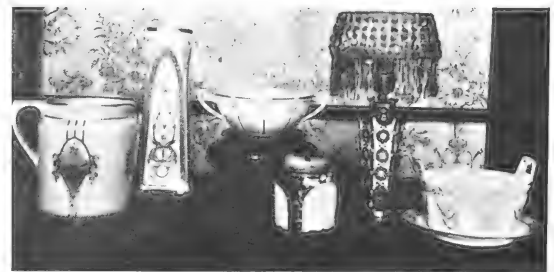
Mrs. McDougal

Miss Harris

Mrs. Tuyman
Mrs. Findley

KANSAS CITY KERAMIC CLUB EXHIBITION

WE give in this number illustrations of the last Kansas City Ceramic Club exhibition, which was very successful. Lack of space prevents us from giving a detailed description of the most interesting pieces. The main feature of the exhibit was a nine course dinner set in the primary colors, red, yellow and blue, which was done by different members of the Club, the colors being used in different intensities. The effect was very pleasing. Another feature of the exhibit was a large number of electroliers.



Mrs. J. W. Smith
Miss Bartholdt

Mrs. Gibbons
Miss Barker

Mrs. Barker
Miss Halbert

It is a little unfortunate that the illustrations do not quite do justice to the work, as in many cases it is difficult to see the designs plainly. We cannot repeat too often that it is most important, for reproduction in a Magazine, to have really good photographs. It is safer to photograph small



Miss Bayha
Miss Smith

Mrs. E. E. Smith
Miss Borch

Mrs. James
Miss Smith



MRS. ALYS M. BINNEY

groups than large ones, chances are better that each piece will show the design clearly. However even photographs of large groups will be satisfactory if the services of a really good photographer are secured. We should give as an example the illustrations of the Duquesne Club in last issue. Last year the Duquesne Club sent us very poor photographs but this year

they were excellent. There is much room for improvement in the photographing done by the Kansas City Club and we ask them to give more attention to this matter next year. We would also say that it is important to have a plain, solid background for photographing of china, a fancy, flowery background is not suitable.

Mrs. J. H. Daley
Mrs. Burney

Mrs. Daley

Mrs. W. T. Timlin

Mrs. Burney
Miss Daley

KANSAS CITY KERAMIC CLUB

KERAMIC STUDIO



Mrs. Moore Miss Verona Borch Mrs. Lynval Davidson
 Mrs. Moore Mrs. G. H. Bilheiner
 Miss J. E. McFadden Mrs. J. W. Moore



Mrs. J. E. McFadden



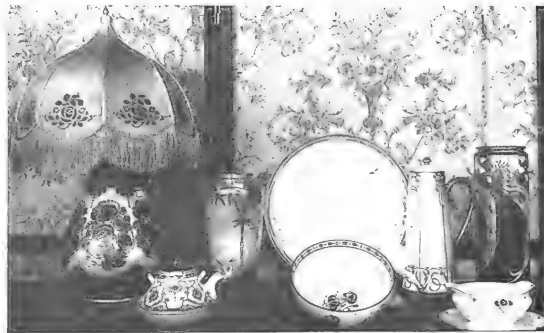
MRS. PAULINE JAMES



Mrs. Estelle McDougal
 Mrs. Gibbons

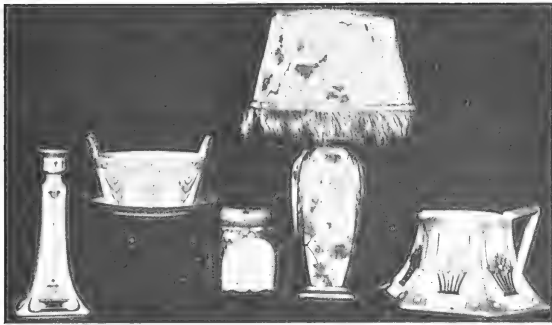
Mrs. Morris

Mrs. Twyman
 Miss Bartholdt

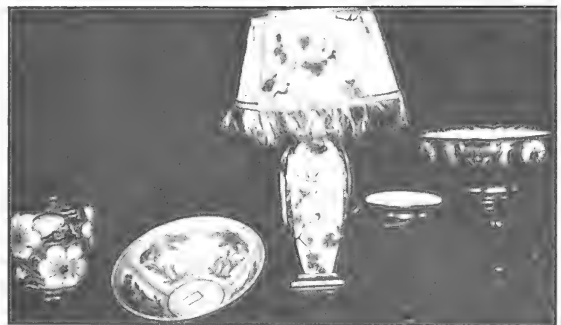


Maude E. Nutter

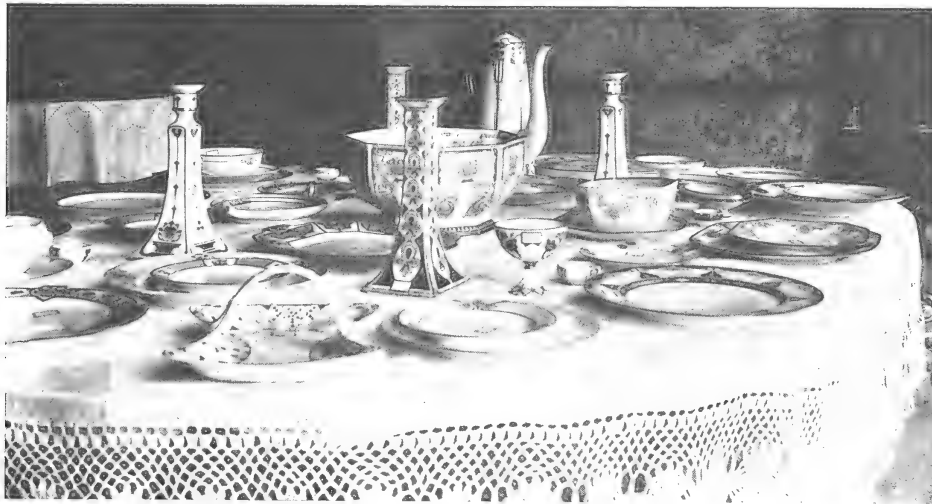
KANSAS CITY KERAMIC CLUB



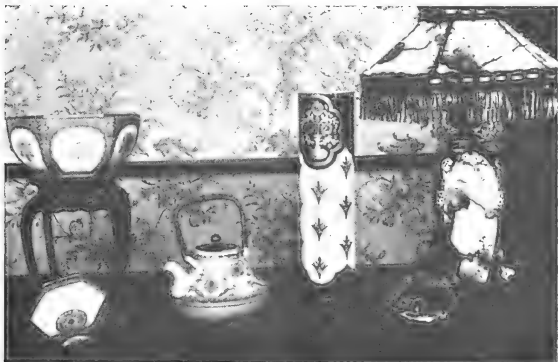
Mrs. J. N. Moore Mrs. Barker Miss Mary Barker
Miss Mertie Halbert



Robert D. Haire Miss Mary Barker Mrs. Kate Ward
Miss Josephine Bayha



NINE COURSE DINNER SET IN RED, YELLOW AND BLUE

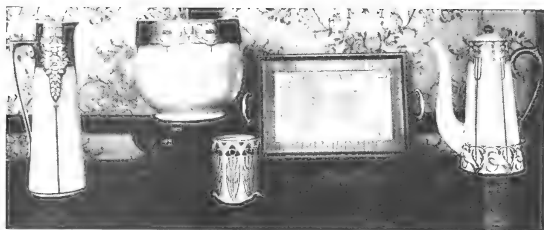


Mrs. A. E. Findley Mrs. Haise Mrs. J. E. Barker
Mrs. Nutter



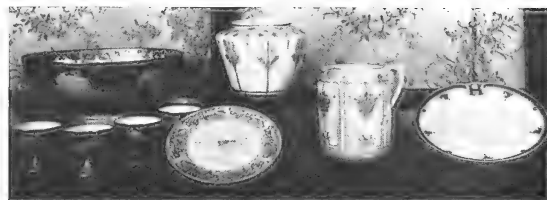
Mrs. Kate Ward Mrs. Hannah Cuthbertson

KERAMIC STUDIO

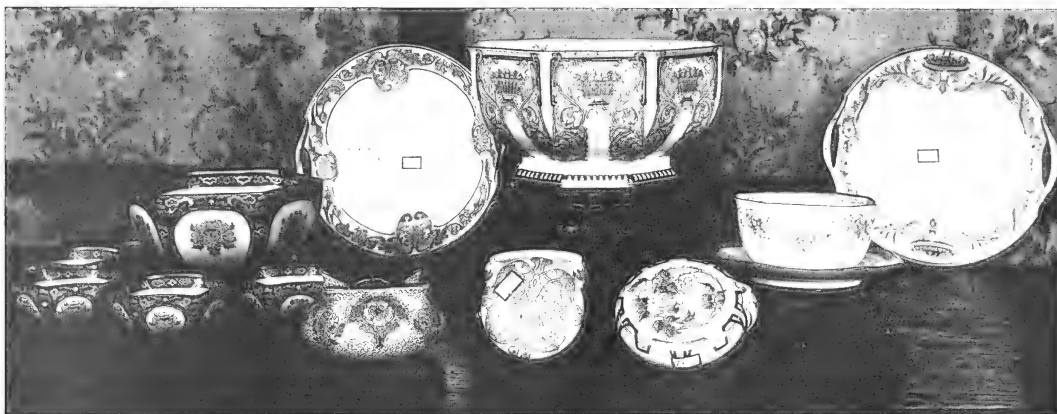


Mrs. G. W. Smith
Mrs. Eva Twyman

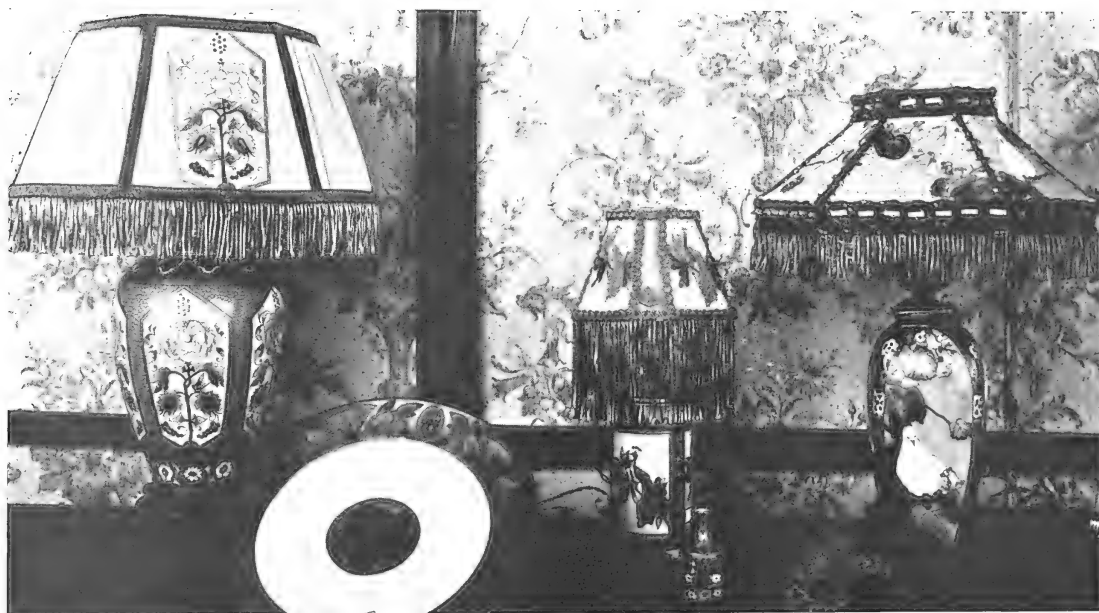
Mrs. McFadden
Mrs. Nutter



Mrs. Roy Gleason Mrs. Gleason Miss Halbert
Miss Mertie Halbert Miss Vic Harris



MRS. A. E. FINDLEY



MRS. J. E. BARKER

KANSAS CITY KERAMIC CLUB



PEACOCK PLACQUE, IN ENAMELS—HENRIETTA BARCLAY PAIST

AFTER tracing and outlining the design with Mineral Black (water mixture) oil and dust the foreground with Grey Green and the panels of the border and the background of the border units with Satsuma or Mason's Neutral Yellow. Clean and lay all of the paths with Gold. (The spaces between the color areas of the feathers are continuous with the border path.) Now fire and after regilding prepare the following enamels. If O'Hara's enamels are used you will find New Green, Dark Green, Neutral Green and Blue Green. Dark Yellow may be dulled with Brown to give the Yellow Brown for the lower portion of the wing or Yellow Brown may be found in some other enamel palettes. If the body of the bird is shaded as suggested by the values of the design, it will be necessary to mix the Blue Green, New Green and Dark Green in three different lots showing a rhythm from New Green to Dark Green. Begin by floating the head feathers with the darker Green mixture (all but the eye spots) over the head.

The Blue Green pure may be floated gradually working into the dark green mixture for the throat and back. Over the breast work in the lighter green made of the New Green and Dark Green going back to the Darker Green mixture for the legs. The small areas of the tail are laid with Dark Green and the larger areas with Neutral Green. All of the eye spots with Blue Green. The upper portion of the wing is New Green. The middle portion Dark Green on Neutral Green and the lower portion the Yellow Brown. New Green is used in the smaller areas of the border units and Blue Green for the central spot. If one is not expert enough to float the three shades of enamel on the head and body of the bird a flat tone may be used of the Blue Green 3-4 and Dark Green 1-4 mixed. If the plaque is a soft glaze two coats of enamel may be used. If hard glaze the outlines will want to be perfected before laying the enamels as only one coat is possible.

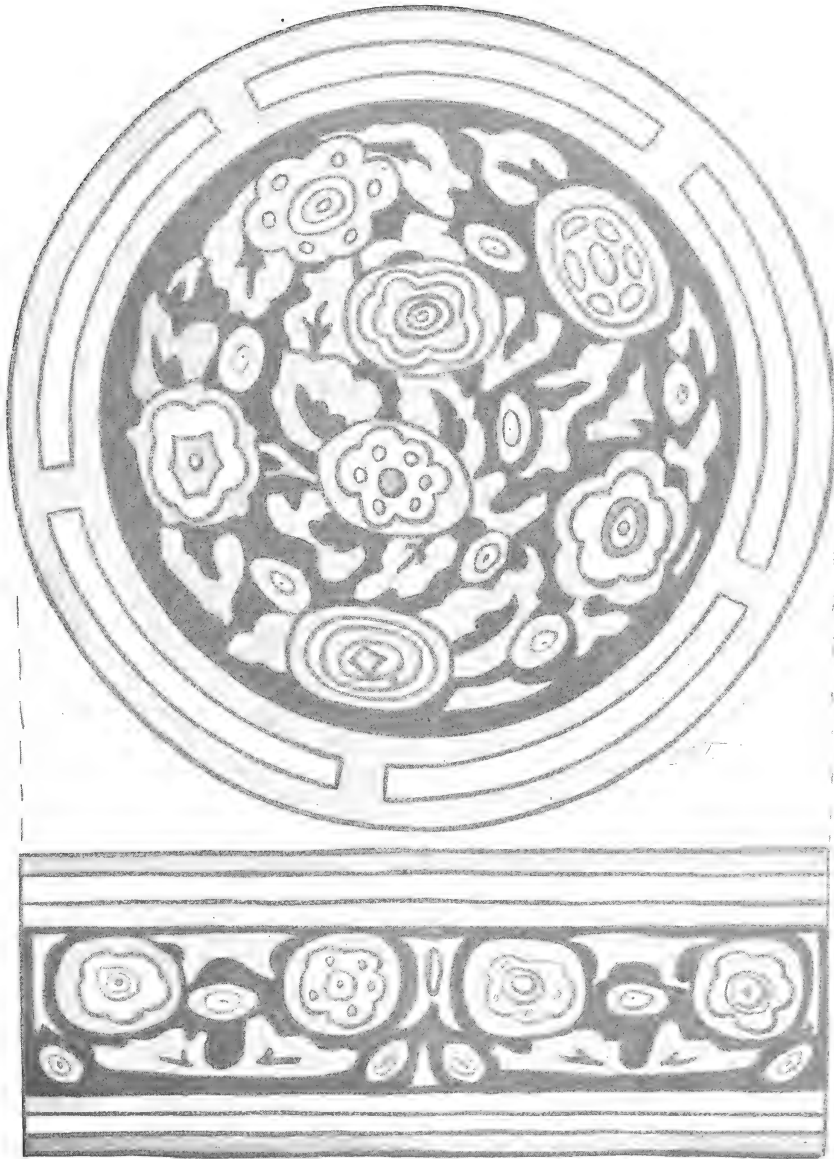


PLATE, PEARS—GRACE B. HALL

Oil leaves and stems and dust with Florentine Green. Oil background back of fruit and dust with Glaze for Green.

Oil the pears and dust with 1 part Yellow for Dusting and 1 part Ivory Glaze. Omit the lines in the pear.

Paint the dark spaces in the bands with Green Gold.



BON BON BOX—ELISE TALLY

On Satsuma in enamels. Black outlines and all spaces between flowers and leaves. Bands Gold. Leaves $\frac{1}{2}$ New Green and $\frac{1}{2}$ Green No. 2. Flowers in polychrome enamels. For lightest spaces in flowers and between gold bands let Satsuma show.



LEMONADE PITCHER, YELLOW LILY—NELL SHERROD

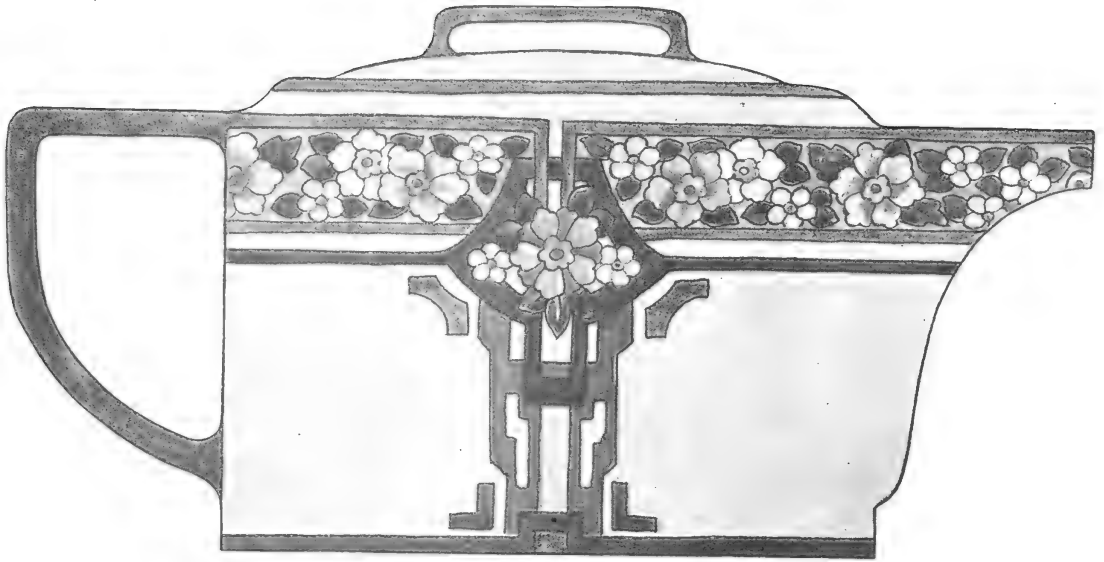
OIL stems and the leaf forms and dust with 2 parts Florentine and 1 part Ivory Glaze. Oil the dark tones in the flower and dust with Deep Ivory and the light tones with Yellow for Dusting.

Second Fire—The entire background may be oiled and dusted equal parts Pearl Grey, Ivory Glaze and a pinch of Albert Yellow, or it may be painted on with Albert Yellow and a little Dark Grey. It should be a cream tint.



PLATE—KATHRYN E. CHERRY

Outline design carefully. Then oil the dark blue, dust with Dark Blue for Dusting. Clean the edges. Then oil the light blue, dust Water Green 1 part, Glaze for Blue 2 parts.



DESIGN FOR TEA SET—ANNIE R. FREDERICK

(Treatment page 16)

BEGINNERS' CORNER

A SUGGESTION

Laura Bartlett Mecutchen

I FIND that small, folding tables with the top neatly covered with white oil-cloth are the best to work on for china. Mine are so light that I can pick them up and move them with most of my materials on them, a good thing in cold weather when one must sit near the heat early in the morning.

✕ ✕

ADVICE TO BEGINNERS

Edna M. Wilmont

MY advice to beginners in china painting is—first of all, do not, please do not, begin to “take lessons” unless you are *serious* in wishing to learn to paint, and are not just “taking lessons to get a few pieces I’ve always wanted”, which means that the little merit, if any, attached to said pieces will be what the teacher has done. Usually, what the “pupil” has daubed on under such conditions, simply spells ruin to the work. If pieces of china are what you want, go to some reputable artist and *buy* his work outright—which will be worth more to the “pupil”, the artist, and the world at large. American homes and stores are already too full of badly painted china, which is neither artistic nor beautiful. The country is also scourged with inartistic, illy prepared teachers. If you are in earnest, find the *best* teacher to be had, the best pays from the beginning, and prepare yourself for many weary hours of painting, *wiping out* and painting in again, striving always to improve over the former effort. Never hesitate to take out work and do it over again. The secret of success in china painting, as in everything else, is “keeping everlastingly at it.” Study the work of others, taking note of how it may help you to improve something in your own work. Remember that the head must work as well as the hands.

The earnest worker will have many days of exaltation over some achievement perhaps succeeded by days, or weeks, in which she will dwell with despair in the slough of despond, only

to go to work again with renewed vigor and hope, working away to final accomplishment.

I trust this article may put heart in some discouraged beginners, as it is written from the heart by one who has made an uphill fight against many obstacles, but who is beginning to see a “bright light” due to strength of purpose and dogged perserverance.

✕ ✕

OUTLINING

Zoa E. Brown

IN conventional work, a good outline is all-important. That shaky undecided line which so many beginners get, even after considerable effort, will ruin the appearance of the finished product, even though the rest of the work is well done. First of all, care should be taken in mixing the black out-lining paint. Place a very small quantity on a slab and grind it well, then add enough medium to make it about the consistency of thin cream. When these are well ground together, place the mixture in a well of the palette, add a drop of turpentine and stir well with the palette knife. Then try it on the palette cover, it may be necessary to add more turpentine, but be sure that it is mixed exactly right before starting to outline. If it is too thin the line will spread, if too thick it will not flow from the pen readily enough. It is always best to prepare just a little at a time as the freshly mixed paint will give better results than that which has been standing for several days. Use a fine pen for fine lines and a coarse one for heavier work. Trouble sometimes arises from using a pen too long. Change for a new one often and wipe pen frequently while using. Work slowly, holding pen quite erect and using same pressure throughout design. The result should be a firm line of uniform width with almost no cleaning out to be done.

✕ ✕

HELPFUL HINTS

Lizzie H. Goulding

ONE difficulty often experienced by teachers is that many pupils are unable to imagine how the black and white or “half-tone” designs will look when worked out in color.

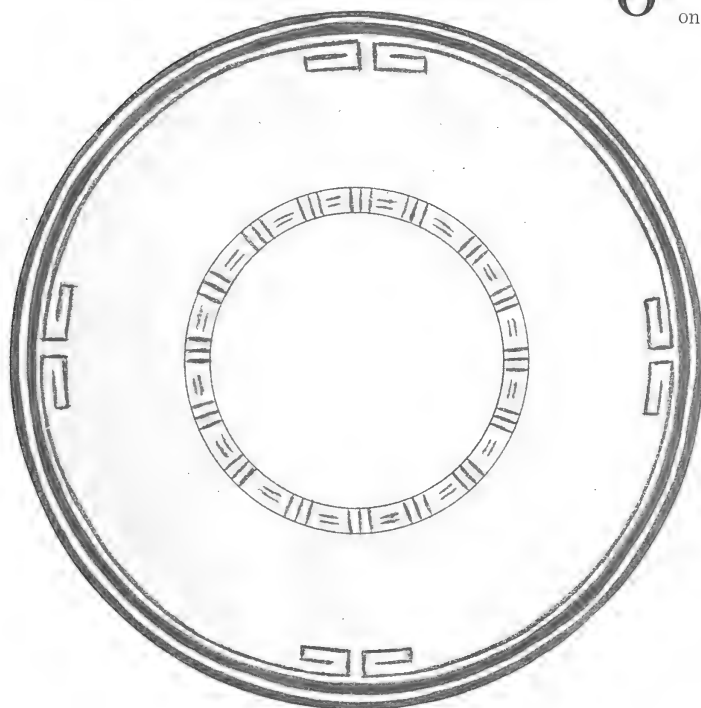
This is especially true of pupils beginning china decoration with no knowledge of other branches of painting. Of course if the teacher does much commercial decorating of china the pupils can copy her simpler designs, but when she is teaching several branches of painting she often has little time to spend decorating china simply to be copied by beginners; and it is often very monotonous to have the same piece copied many, many times. One method of overcoming these difficulties may be found in the use of water colors. Take for illustration the rose design on page 150 of the November, 1914 *Keramic Studio*. To a beginner it presents few possibilities but the teacher can see in it at least half a dozen colorings; so let her take a piece of rather smooth paper and paint on it all the different colorings suitable for beginners, using only two or three repetitions. After seeing this it is only a short step for the pupil to understand that any other conventional rose or floral pattern may be treated the same way. Next select a few good simple conventional patterns and paint each in a variety of colorings, then explain just the class of designs that may be treated like each one of them. Half a dozen designs if well chosen will provide great variety for the pupil and it is often surprising how quickly they begin to see for themselves the possibilities of the designs in the magazine and do work that has some originality.



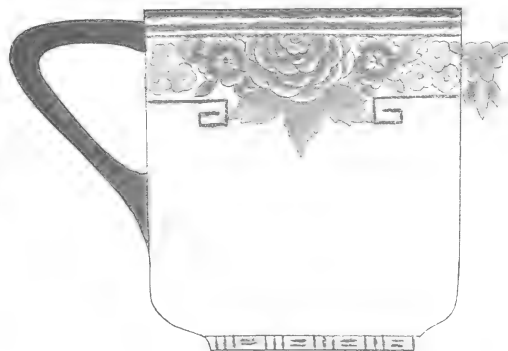
TOP OF ROUND BOX

Mrs. Katherine Bertram

OUTLINE with Black. Stems and bands are Gold. Second Fire—Oil leaves and grey spaces under flowers and dust with 2 parts Pearl Grey, 1 Dark Grey, $\frac{1}{2}$ part Coffee Brown. The light part of leaf is dusted with Deep Ivory. Flowers are oiled and dusted with Yellow for Dusting. Small centers in flower are Deep Ivory. Third Fire—Oil all over background and dust with 2 Pearl Grey, 1 Ivory Glaze and a pinch of Albert Yellow.

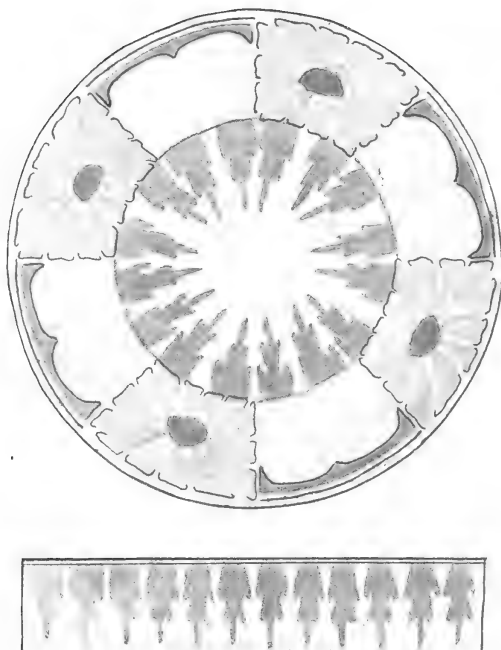


AFTER DINNER CUP AND SAUCER—M. C. McCORMICK



THE large central flower is of Dark Blue toned with $\frac{1}{3}$ Mauve, center Yellow, dot in middle Red. Flowers on either side of center one, equal parts Pompadour and Capucine Red; centers Apple Green. Small flowers in bunches of three are Silver Yellow toned with a little Deep Purple. Leaves, Apple Green toned with Deep Purple and a little Brunswick

Black. All of these have a small amount of enamel added, with the exception of the reds. The edges, geometrical lines and handle of cup are of Gold. Bands inside the edges are of Dark Blue toned with a small amount of Brunswick Black, no enamel. The bands at base of cup and in center of saucer are in broken lines of gold and green.



TILE, GARDEN MOTIF

M. L. Brigham

OIL trees and dust with 1 part Florentine and 1 part Bright Green. Oil pots, inner circle and the fence around the edge and dust with Water Blue. Oil the dark grey background and dust with Grey Blue. Oil the light tone and dust with 4 parts Glaze for Green and 1 part Pearl Grey.



ANSWERS TO CORRESPONDENTS

E. A.—Can the same lustre one uses for china be used on glass or does some special kind come? Also how do you fire it? Does glass have about the same heat you would have for soft enamels or silver? Is it difficult to pad lustre on glass and is it apt to break in firing and what kind of glass should one use? Would the glass advertised for cooking utensils be good to use?

Special colors come for glass but you may be able to use the same lustre as for china, it is best to make a test.

Glass requires a very light fire just until you can see color coming in the kiln and then it is best to open the door so the heat is not retained. It is not so apt to break as it is to melt. No it would not be difficult to pad the lustre. Any good quality of glass can be used, we do not know about the cooking utensils but think they could be used. See editorial about glass.

M. M. B.—Would you kindly give me some information about etching on china?

Trace design and outline with India ink then go over all parts that are to be left raised with a heavy coating of turpentine asphaltum, this acts as a resist for the acid. The part to be etched is left white, all other surface must be covered with the asphaltum. When dry apply hydrofluoric acid. Great care must be used with this acid as it is very dangerous, the least drop on the flesh will cause serious trouble. To apply, take a brush handle and wrap a small piece of cotton tightly over the end and dip the cotton in the acid and then apply it to the white surface of the china just enough to dampen it, repeat this process when it looks dry, it usually needs to be applied about a half dozen times or more until the edges look deep enough. Then wash off the acid with running water and remove the asphaltum with either turpentine or kerosene. It is more easily removed if kept warm.

G. H. Van W.—May anyone send designs to be printed in the Ceramic and in what form?

2. Could one send designs that have been in earlier *Keramics* executed in a different way such as a plate design on sugar and salts?

3. Can green bronze be covered with Green Gold and should the green gold be put on once or twice?

1. Yes, anyone may send designs, it is best to carry them out neatly in black and white and grey.

2. We prefer original designs as it would hardly be fair to the owner of the design unless you just used the motif and changed the design.

3. Yes, it can be used. The green gold should be applied twice.

M. O.—Is acid etching practical for dinner sets, does it wear as well as gold bands?

2. Is good work in etching, in dainty patterns, likely to be done by the average amateur?

3. How is the etching done that the dealers offer ready to put the gold on? By hand?

4. I have had the Studio for three years and considering its authority as I do, I felt that the doing of etching oneself must not be satisfactory since no designs for it are shown and almost nothing said about it. Am I right?

1. Yes, it is practical and very attractive.

2. Just as good work can be done by the amateurs in etching as in any other line if they are painstaking.

3. The designs are probably stamped on. Some of the work may be done by hand but not all of it.

4. Yes, the etching is very satisfactory. No one has happened to send in designs and besides it is not best for the average person to experiment with without an instructor as the acid is very strong and dangerous.

A. M.—Is it possible to remove all lustre from a vase that had two firings with acid? What acid would you use and how, and can the vase be used for another design in paint? Can gold be removed in the same way?

2. Is it better to use a brush in dusting on color or use a pad of cotton and silk?

3. Can I use Warren O'Hara's white with a color as a mixing white or is it used like any other enamel, on a darker background?

4. Are original designs from any contributor bought by the Ceramic Studio if they are sent in and are acceptable? How large must they be in, what medium?

1. Yes, lustre comes off very easily. The dealers carry an acid called "China Eraser" that is not as harmful as some acids and does the work satisfactorily although care should be taken in using it to keep it off the hands. Wrap a small piece of cotton on the end of a stick and dip it in the bottle of eraser and apply to the piece to be erased by rubbing it across the color. Remove the acid from the china with water as soon as the work is done to prevent it from eating into the glaze. Gold can be taken off in the same way but needs a little more rubbing as it does not come off as easily as the lustre. The vase can be used for another design.

2. It is better to use a brush on small surfaces especially if more than one color is dusted on because you can keep the color off the other colors but on a large background surface a soft piece of cotton can be used, but no silk.

3. Yes, the white can be used with other colors or alone.

4. Yes, designs are bought from any one if they are something that we can use. There is no specified size. It is usually best to send them in the black, white and grey tones unless the color is to be reproduced.

I. A.—What is the reason for dark blue which has fired with a beautiful glaze, going dull in the second fire? I use a great deal of this and gild on it but nearly always there are parts which go quite dull although the gold will be perfect.

It may be caused by an underfire which would not affect the gold as that requires only a light fire or there may be something in the medium for your gold that affects it, dampness in the kiln will also cause dull spots.

J. G. A.—Please tell me if raised paste work is out of date or is it because so few people know how to do it well and it takes so much time that one sees so little of it in the west? Is it appropriate for odd pieces on the table such as sugars and creamers, service plates, etc. and what else?

In the last issue of *Harpers Bazaar* I saw pictures of service plates of the crowned heads of Europe, would one be allowed to copy these scrolls and make designs similar to sell?

Is it permissible to use etching and raised paste on the same article?

Raised paste is not used much now for no special reason except that a different style of work is being used.

Yes, it could be used on the pieces you mention and also on vases, bon bon dishes, card trays, etc., but is not good for plates or anything that is used to put greasy things on as the paste will catch it.

You may copy anything from a magazine but not publish it if it is copyrighted.

Yes, the etching and raised paste may be used together but it is not usually necessary as the etching is used to give the work a raised appearance.



STUDIO NOTE

Mrs. Dorothy Warren O'Hara has decided to keep her studio open throughout the summer under capable management, and will personally be on hand two or three days each week.



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Smithsonian Institution

JUN 26 1916

National Museum

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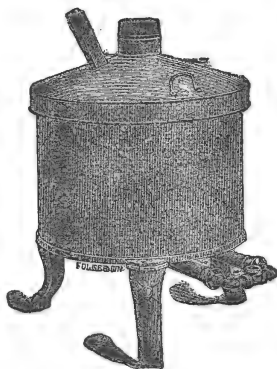
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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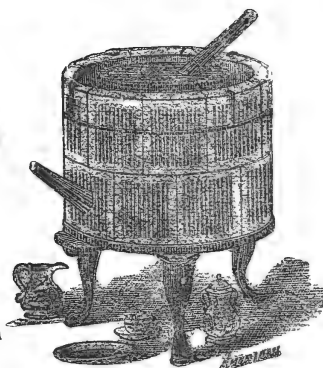
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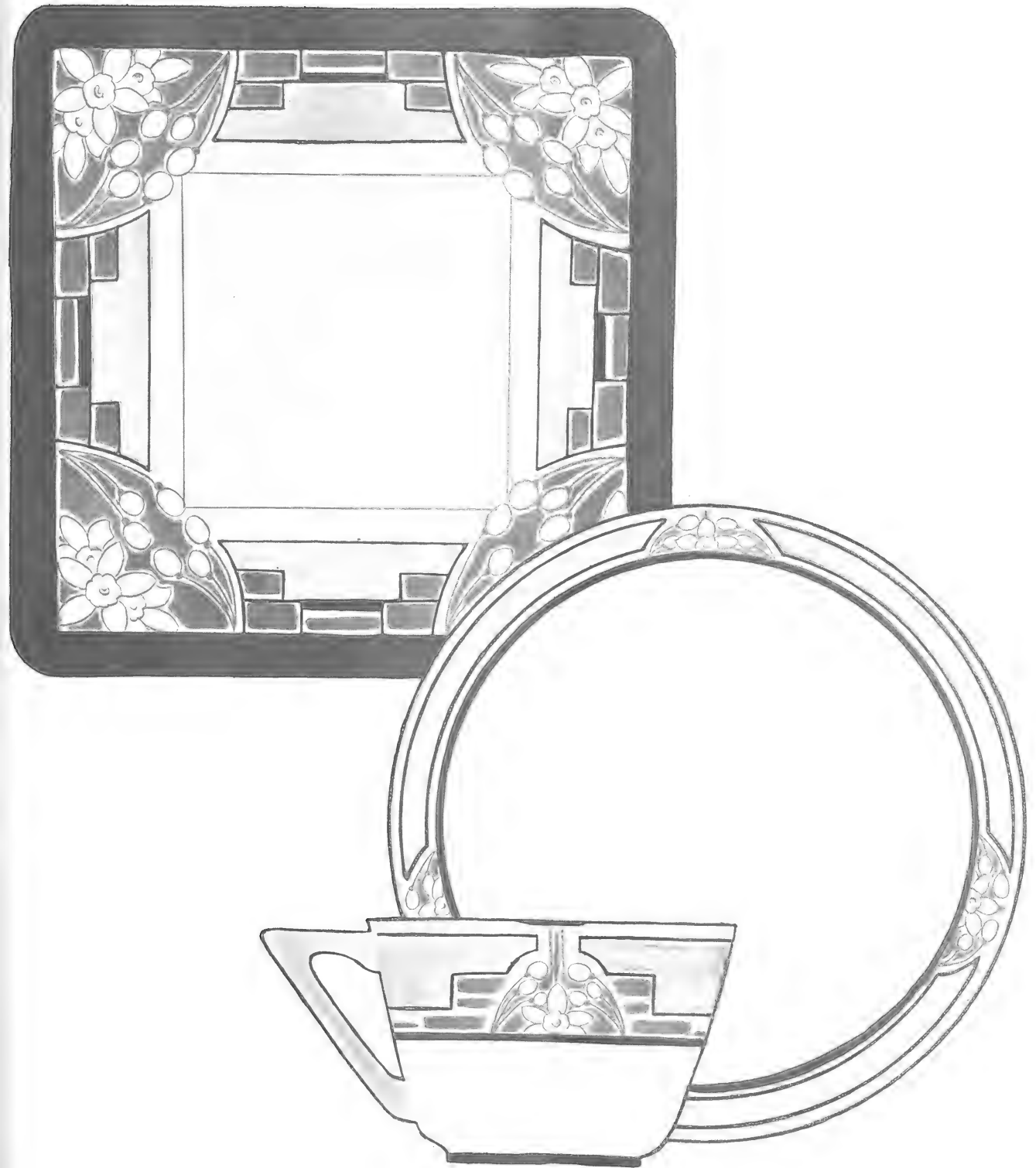


DOROTHY PERKINS ROSE M. G. MYERS

See Naturalistic Section, page 24, for treatment

JULY 1916
KERAMIC STUDIO

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SYRACUSE, N. Y.



TILE, CUP AND SAUCER—W. K. TITZE

See Naturalistic Section, page 24, for treatment

KERAMIC STUDIO

Vol. XVIII, No. 3.

SYRACUSE, NEW YORK

July 1916



THE beautiful illustrations of the Greater New York Society Exhibition take so much room in the Conventional Section of the Magazine that no place is left for designs, with the exception of some naturalistic studies in the Naturalistic Section. However this fine exhibit is so rich in excellent designs and suggestions of all kinds for decorators that we have no doubt this number will be considered by our subscribers a most valuable and interesting one. The photographs are very clear and illustrations of this kind, giving so many ideas for the decoration of both table and tableware, are as useful as designs.

✠

We have to postpone the articles on glass decoration which we had announced. We have written to several glass decorators for articles and to glass manufacturers for advertisements of glassware, but the matter is not in shape yet. We would be glad to receive from subscribers suggestions in regard to this department, also names and addresses of decorators who would be qualified to give us contributions, as we want by next fall to give special attention to this field. Decorated glassware is constantly growing in demand and the field seems to us very promising.

✠

EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

Hazel H. Adler

The Ceramic Society of Greater New York held its annual exhibition from April 5th to April 19th in the Natural History Museum of New York City. Several important features distinguished it from other exhibitions of its kind, and it was considered by many to have marked an epoch in the development of American Ceramic Art.

Through its location, in the first place, in a prominent room of one of the city's great Museums, it was able to reach a large number of people who would never have known of it otherwise and who, in many cases, were awakened for the first time to the existence of the modern school of overglaze decoration.

Instead of the usual exhibition method of display, a new arrangement was instituted which attempted to show the relation between ceramics and modern ideas of home furnishing. To this end individual works were displayed as far as possible as units either on trays or separate tables and with especially designed linens to carry out the color schemes and decorative ideas.

The general level of the work was uniformly high both in conception and execution, and the decorations chosen showed the influence of two years of careful study of primitive art in the Museum. It was evident that great pains had been taken in the selection of shapes, and the seemingly free and spontaneous use of color showed a foundation of experimentation and study.

For a number of years the outlook of the ceramic worker has been narrow, but the increasing interest which is being taken in interior decoration at present, is beginning to focus attention once more upon the table and the importance of appropriate and individual ware.

The keynote of the exhibition and a feature of unusual interest were three complete tables assembled by Marshal Fry and occupying the center of the room. These tables, separated from each other by screens, were decorated for different occasions and to fit various types of interiors. They all voiced a plea for more color on the table.

The first table was described by Mr. Fry as a scheme of pewter, Capri pottery and yellow Wedgewood. In the center was a shallow fluted bowl of pale pinkish lavender from which slender graceful iris arose out of a bed of soft blue, lavender, yellow and rose colored marbles. A little alabaster figure stood guard in the middle. The table cloth was of fine yellow linen with a wide border of crash edged with violet, peacock and orange embroidery, and its four corners held down with gold tassels. The candlesticks, porringers, goblets and fruit bowls were of pewter. Yellow Wedgewood china and yellow candles completed the color scheme and the bright colored glass fruits in the bowls were additional notes of interest. The table proper was also designed by Mr. Fry and finished in silver with touches of green and gold.

While the first table was set for a dinner it was intended for one of an intimate and informal nature. The second table was designed for a more formal dinner amid more formal surroundings. The scheme was built up from the distinguished Italian comports and the miniature garden balustrade.

An oyster white linen runner with a narrow filet edge was laid the full length of the table. Inside the balustrade were six square lavender mats with filet edge. The oblong place cloths had large squares of filet on either end, and the napkins were oyster white with strips of lavender running through the center. A bird bath, four white goblets holding lavender sweet peas, two comports with brightly colored fruits and four candlesticks with glass globes were also within the balustrade. The china was white Wedgewood with a small blue figure and the table itself was painted a soft dull blue.

The third table was intended for an informal luncheon or breakfast in a cottage or country house where the free use of color might be suitable.

The lavender linen table cloth had a deep checked border of blue and white with a black and gold Chinese tassel at each corner. The place cloths were light blue linen with a narrow border of checks, and the napkins were also of blue linen with centers of checks. Four blue Bristol glass bowls held tall stalks of purple iris. The china was blue Wedgewood and doilies of a shade deeper blue were laid under the saucers forming a pleasing gradation to the place cloths. The other decorations were of glass and pewter. A black table with touches of silver, green and violet supplied a contrasting note of interest.

Around the outer edges of the room the work of the members of the society was represented, arranged, as I mentioned above, in individual groups. Beginning on the left hand side we came first to a breakfast set by Dorothea Warren O'Hara. The ware was Belleek and the set included coffee and tea serv-



CAPRI POTTERY, YELLOW WEDGEWOOD AND PEWTER—MARSHAL FRY

ice, egg cups, porridge bowls, covered dishes and a combination pancake and syrup dish. The decoration consisted of bright little conventionalized nosegays and raised gold beading. There was an air of quaintness and charm about it which tempted one to stretch the imagination and place it in a Colonial dining room with mahogany, white enamel and old silver. The cloth was of a coarse oyster white linen and extended in the shape of a cross to form four place cloths.

On the second table were two charming tea sets each on its individual tray, one by Lillian C. Smith and the other by Alice L. Dalmore. Mrs. Smith's set was on lavender Wedgewood which really is not lavender at all but a delightful shade of blue. The inspiration for the design came from a cross stitch pattern in an old sampler and was executed in Florentine blue, blue green and dull pink. The bamboo tray was enameled to match the china and its cover was of darker blue linen with a self toned crocheted edge. The napkins were of linen a shade between the china and the tray cloth and the motif of the china was embroidered in cross stitch in the corner.

Miss Dalmore's set was of deep blue highly lustrated china, with a conventionalized design in green, soft yellow and rose outlined in black. The tray was enameled black with touches of color on the edge and the cloth was ecru linen.

Two other interesting tea sets were contributed by Nina Hatfield. One was on gray crackled ware with a waving border of bright blue and old rose and a small conventionalized flower motif in blue and rose. It was shown on a gray wicker tray with a dull rose cloth and napkins to match with the motif embroidered in the corner. The other set was intended for a

porch service and was of an unusual shade between an old rose and a violet with a border of deep blue. It was exhibited on a deep blue wicker table and an indigo linen tray cover with squares of cross stitch done in blue and rose violet, while the napkins were of the latter shade embroidered in blue. Little blue doilies whose four corners were held down by jade beads formed the covers for the lemon dish and cream pitcher.

Mrs. Hatfield also exhibited a lamp with a tan crackled base decorated with black parrots and touches of orange, green and violet; a pitcher of lavender Capri ware with a primitive design in soft blue and lavender which several authorities considered to be one of the finest specimens of overglaze decoration which has been made in this country; and a set of pitcher and cups on buff ware with orange, yellow and black decoration in strong, simple design.

A card table service also on buff ware was exhibited by Esther A. Coster and its decoration in bright green and red brown struck a pleasing note. The table mats and napkins were of deeper brown linen buttonholed in white, green and yellow.

Georgia Pierce Unger displayed a very original service in green, white and black with a design suggested by the American Indian. The accompanying linens were tan bound with green.

Six service plates by Cornelia P. Nelson with interesting borders of black and gold were well conceived and executed.

Anna E. Fitch exhibited a Country Service of yellow and black. A runner of black with a yellow border extended the full length of the table and the place cloths were also of black



IN LAVENDER, BLUE AND VIOLET—MARSHAL FRY



IN VIOLET, DEEP AND LIGHT BLUE—MARSHAL FRY



PORCH TEA SET—LILLIAN C. SMITH

Lavender Wedgewood—English ware. Inspiration for design from cross stitch design in old sampler. Colors, Florentine Blue, Blue Green, Dull pink. Bamboo tray colored in enamel to match china. Linen center piece darker blue linen with crocheted edge and insertion to harmonize with china. Six napkins, blue linen, shade between china and tray cloth with darker blue crocheted edge and small design in cross stitch.



CUSTARD SET, CONENORE GELEBEN WARE—ALICE M. HURD



TWO SETS—NINA HATFIELD

Left—Done in violet and lavender. Right—Buff ground with orange, yellow and black decoration.

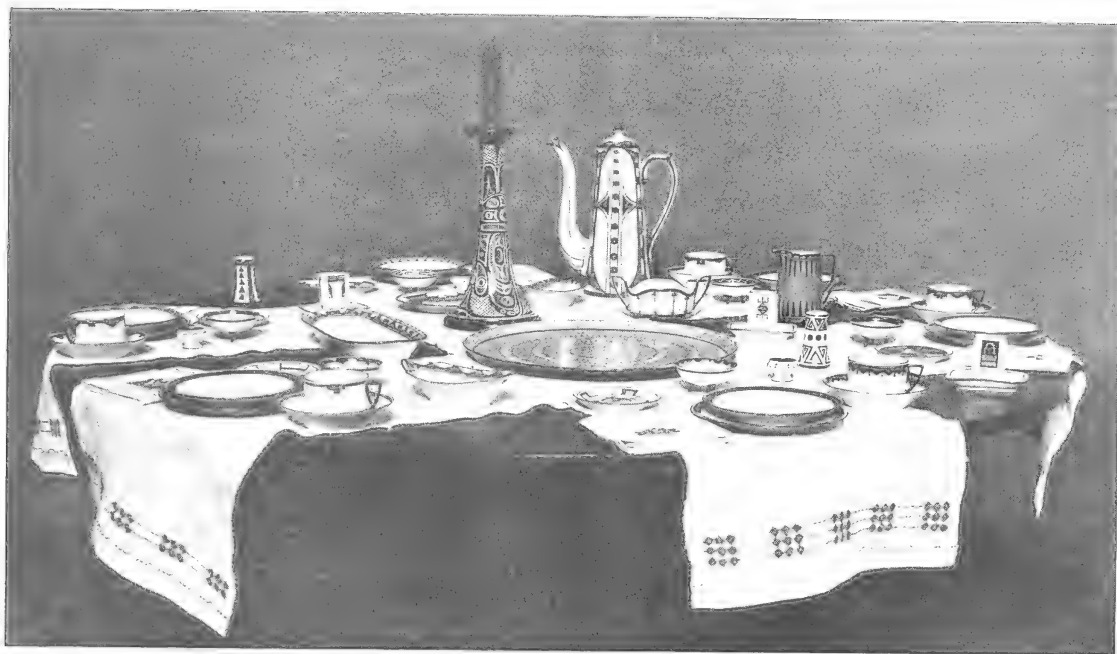


IN BLACK AND YELLOW—MISS ANNA E. FITCH



CHILD'S BREAD AND MILK SET—MARGUERITE CAMERON

Border of bird motif in cross stitch effect, dove in old blue with touches of rose color. Rose linen cloth, cross stitch motif in blue and white.

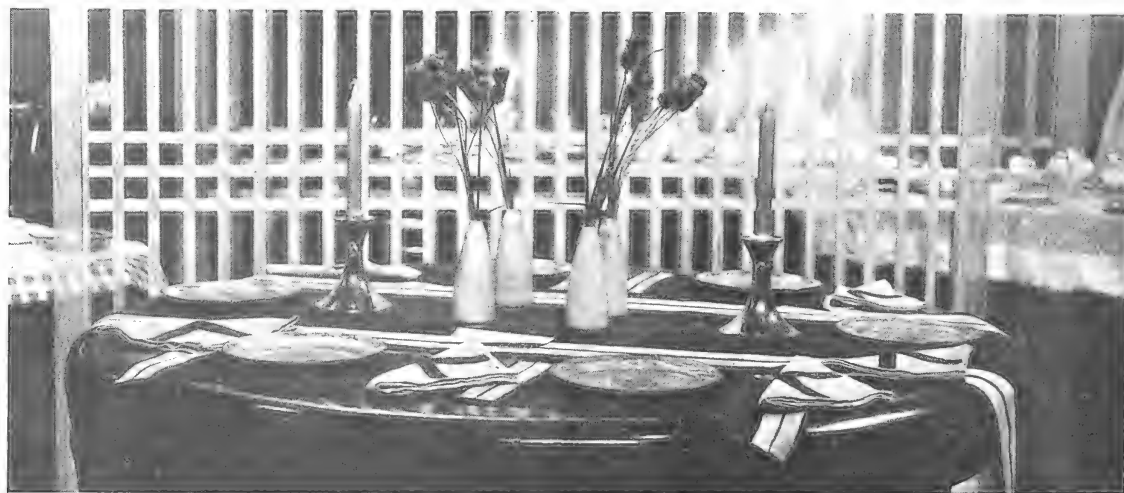


CHAFING DISH SERVICE DESIGNED FROM INDIAN COLLECTION IN MUSEUM—ESTHER A. COSTER

with yellow strips while the napkins were yellow with black strips sewed on at right angles in the corner. The center decorations were four yellow vases holding red orange thistles. The candlesticks were pewter with yellow candles.

A chafing dish service designed from the Indian collection in the Museum was contributed by Esther A. Coster. The tribe name was on each article and no designs were duplicated. The work showed a great deal of study and the possibilities of Indian art as a basis for modern design.

A delicate and beautifully executed salad set of a light blue octagon shaped ware was displayed by Marguerite Cameron. It was decorated in a conventionalized design of deeper blue and yellow and placed on fine ecru linen mats with delicate drawn work borders. Miss Cameron also contributed a child's bread and milk set with a border in a cross stitch design done in old blue with touches of rose. The tray cloth was of coarse rose colored linen with the cross stitch motif in blue and white. Another charming child's set was exhibited by



YELLOW JAPANESE WARE—MRS. FITCH

Decoration in black enamel with touches of Rhodian red and green enamel. Black linen with band of yellow, napkins yellow linen with black. Flowers in vases orange thistles, candlesticks in silver lustre, candles yellow.



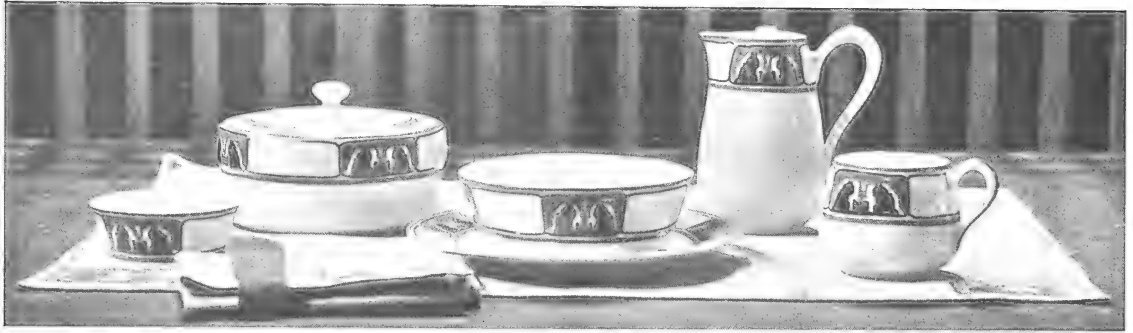
TEA SET—MISS DALMORE

Deep blue with design in green, soft yellow and rose. Outline in black.



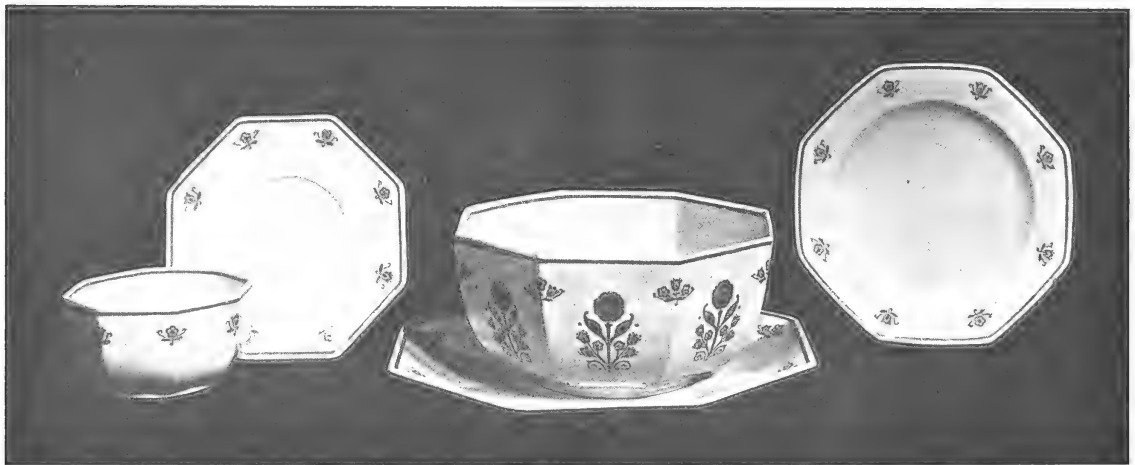
NINA HATFIELD

Flower bowl on crackled ware with decoration in red, green and purple. Pitcher of Capri ware in pinkish lavender with primitive decoration in blue and deeper lavender. Considered by Marshal Fry to be the best piece in exhibition.



CHILD'S SET, BLACK CAT MOTIF—MARY E. HARRISON

Done in black, bright red and green. Cloth of coarse natural colored linen with corners embroidered with same motif in cross stitch.



OCTAGON SALAD SET—MARGUERITE A. CAMERON

Dull pale blue china with decoration in deeper blue and yellowish rose. Fine ecru linen place doilies and runners with a fine drawn work insertion.



DELFT BLUE DECORATION ON WHITE CHINA—SARAH A. C. DRAEGERT

Ecru linen cloth with crocheted border of deep blue. Ecru napkins with monogram in blue cross stitch.

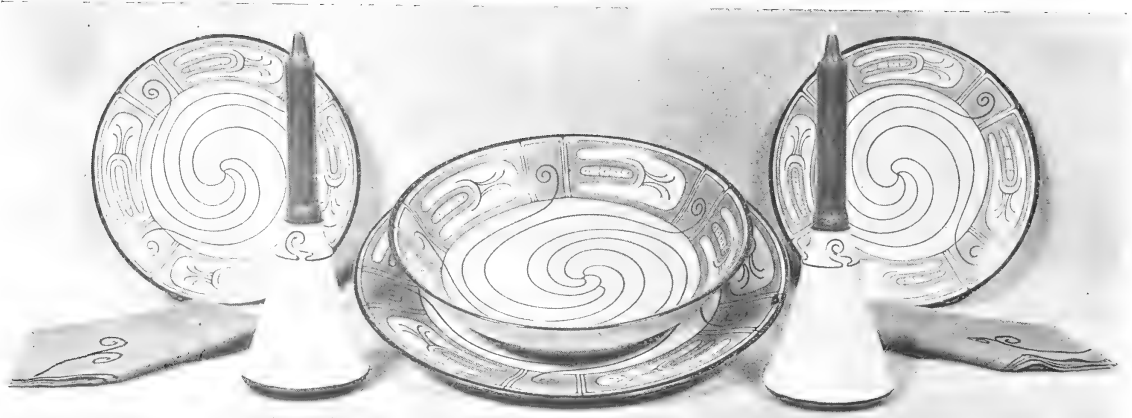


BREAKFAST SET—ANNIE S. TARDY



BREAKFAST SET—DOROTHEA WARREN O'HARA

The motive used in decorating this breakfast set, is a little bunch of old fashion flowers. The design is carried out in brilliant enamels except the little oblong dots which are gold slightly raised. The effect of the little bunch of bright enamel flowers on the creamy Belleek Porcelain is charming.



BLACK, WHITE AND GREEN ON TAN MATS EDGED WITH GREEN—GEORGIA PIERCE UNGER

Mary E. Harrison. It was done with a black cat motif enlivened by bands of bright red and green. The tray cover and bib were of crash with black cats embroidered in the corners.

A fresh and most appetizing breakfast set was decorated in pastel shades of blue greens and yellow by Annie S. Tardy and shown on a dazzling white tray. Sarah A. Draegert's set in Delft blue and white was designed with a great deal of thought for the shape of the china and ecru napkins with a well designed monogram in blue cross stitch were an additional feature of interest. Another commendable breakfast set was Anna A. Kipp's. It was decorated with a simple border of a substantial pink and placed on a white enameled tray covered with an exquisite pink linen cloth which must have gone through many dippings until its delightful color was evolved. The napkins were of the same pink with self toned crocheted edges.

A berry set by Mrs. O'Hara executed in bright red and green and displayed on a red lacquer tray was a refreshing note on one of the tables and was especially admired by one art critic who singled it out from the exhibition.

Alice M. Hurd's custard set was unique and its design and execution showed a feeling for form and consistency. It was an ordinary kitchen ware with a simple design in blue, black and rose. The cups rested on doilies of coarse tan linen covering black earthenware plates.

Two glass cases at the end of the room contained single pieces of a decorative nature. Mrs. O'Hara contributed several exquisite bowls and vases. One biscuit colored bowl outlined in black was a masterpiece of simple and original design. Her beautiful work in brilliant enamels is too well known to need description and lends class and distinction to any exhibition. Elizabeth Libby, Albert Heckman, Marion



CARD TABLE SERVICE—ESTHER A. COSTER

Dull yellow ground. Austrian Peasant motifs in Yellow Green, Orange, Dark Yellow Brown, and Blue Green. Linen doilies of brown with coarse buttonholes in colors of china. Napkins of light tan with colored embroidery.

Wooden tray of natural color.



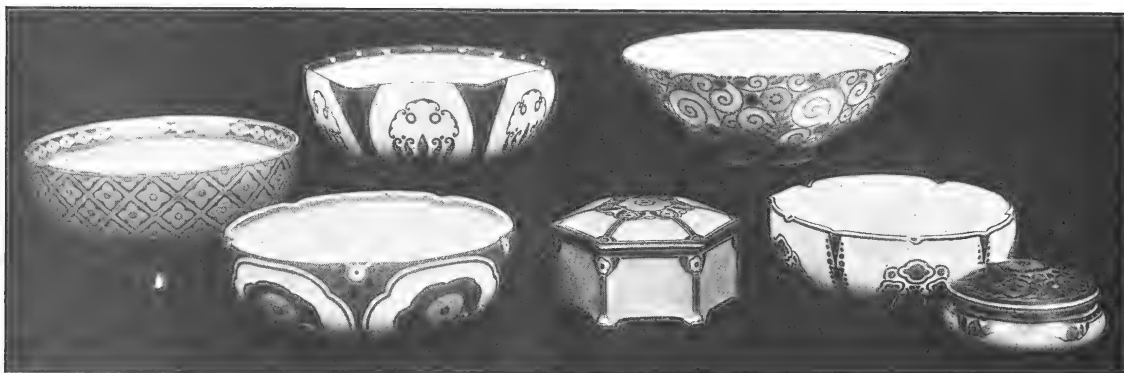
AFTER DINNER COFFEE SET—ALMA P. KRAFT

Light green background with deep blue figure. Crash cloth with green linen border.



PEASANT SET ON OLD ITALIAN CHINA—FRANCES WHITE WILCOX

Small irregular blue and green decoration with stiff little suggestive bunches of flowers. Natural color linen cloth with wide filet crocheted insertion.



ALBERT W. HECKMAN

Strong Thornton, Frances Wilcox and Charlotte Palmero also contributed decorative pieces.

A large glass case stood in the main corridor outside of the exhibition room which contained some excellent examples of Clara Wakeman's delightful and colorful orange lustre ware.

Miss Elizabeth Cary, writing of this exhibition for the New York Times, has described it as the last word in the Art of Exhibition. The large daily attendance, general interest which it has attracted, and the luring back to the "ranks" of several excellent ceramic workers who had felt the restraint and lack of development of the old order, all testifies to its general appreciation and its permanent contribution to Ceramic Art in this country.

TABLE DECORATION

Jetta Ehlers

THERE are probably few women who do not love the mere touch of fine table linen. Perhaps some ancestress of old, who spun and wove and bore in her heart the joy of her craft, has passed the love of it on to us. There is some subtle fascination which wakes at its touch, and few women there be who do not respond to it. It has come gradually to ceramists, that their field has been a very restricted one. With this realization has come the desire to reach out for something broader.

The most natural step was in the direction of interior decoration, especially that branch of it which serves as a background to ceramics, in which the question of proper table linen looms large. A great field has opened up along this line, and a fresh impetus given to many workers who have been quick to grasp the opportunity thus offered. The immediate and enthusiastic recognition of this movement as a splendid step forward, on the part of interior decoration and architects, has great significance.

This problem of the proper relation of ceramics and table decoration, has been worked out in some of the most fascinating ways. After one recovers from the first shock of seeing colored linens used on the table, the idea grows on one. The possibilities are simply unlimited, and it can easily be seen that the "individual" note is quickly sounded. Perhaps the first obstacle the average worker will run up against, will be the amount of time required in doing the needlework necessary in working out these schemes. And also the lack of time is a serious handicap. The thought uppermost in planning must be that of simplicity. If a design is so elaborate as to prove a burden before the pieces are completed, don't do it. One would probably hate it before it was done, and never be happy with it after. On the other hand, a design that can be carried through without weariness, has a joy about it which grows in the making, and will always have that spirit about it.



CELADON CHINA WITH PINK MOTIF—MRS. FREEMAN



TEA SET—Blue and white with touch of rose on deep blue linen cloth.



Bowl of orange, vermillion, green blue and black.



Bonbon dish—Grey, rose, blue and black.
Bowl on stand—Blue, vermillion, green and black.
Bowl—Biscuit color and black.

DOROTHEA WARREN O'HARA



VASE

Gray crackle, orange, vermillion and black decoration.



JANET LAW

Bird design in blue, rose and green. White enamel tray with deep blue linen cloth and napkins.

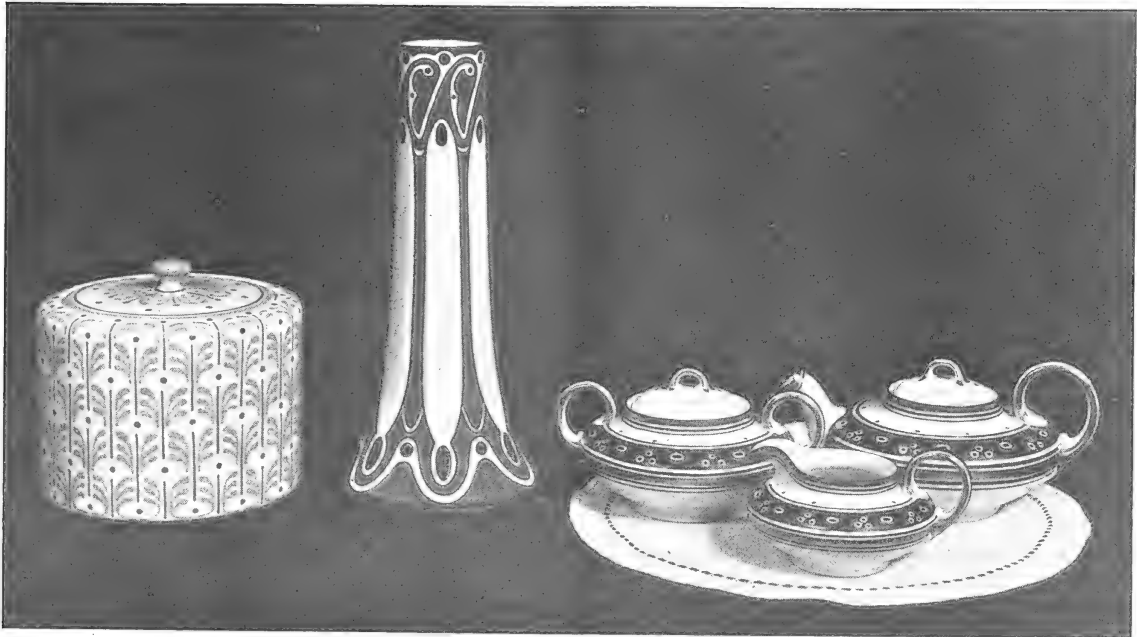
If one has not yet adjusted oneself to lavender napkins and purple doilies, there is much to be accomplished with the natural or putty colored linens, or the warm creams, buffs, and tans, with colored embroideries or crochet.

There are several simple ways in which the beginner may plan a set. All are familiar with the Japanese Seji ware, with its lovely green and its high glaze. Many good shapes are to be found in this pretty ware, which is sold in most large department stores and china shops. The silvery grey of the Russian crash makes an admirable background for it. A paler shade of grey thread may be used with this. Try the china against pure white and then against the grey and any doubts you may have will vanish. The white seems hard and cold, while the grey is soft and charming and delights the eye. In planning a table for six, a very simple and effective way is to have a runner extending the length of the table, the ends serving as place mats. With this, use two oblong mats of the

linen, on each side. It is no longer considered in entirely good taste to have the several doilies formerly used at each place. A far more sensible idea is that of the oblong table mat, which is large enough to hold a plate, cup and saucer, bread and butter plate, and the glass for water, together with the necessary silver. One thus does away with the fussiness of numerous small doilies. In planning this, it is wise to confine the decoration to the ends of the mat. Avoid the perfectly commonplace manner in which such things are ordinarily treated. A simple narrow hem which may be quickly and neatly done, is far more satisfactory than the laborious one of elaborate embroidery. Such a simple hem, with a row of Italian hemstitch or simple bands of satin stitch on the ends of the runner and table mats, has great charm and beauty. Or, the entire hem may be finished with a crocheted edge, consisting of single crochet stitch with a picot at every tenth stitch. This is a most serviceable edge and has the advantage of being very quickly and easily



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LORENA WILSON



BOWLS—ALMA KRAFT



ANNA ASHER KIPP

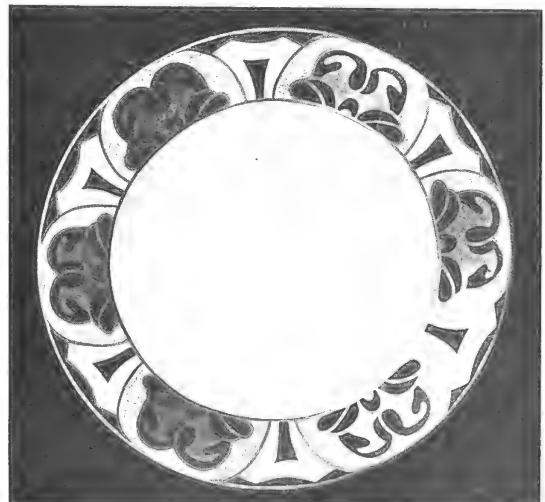
Breakfast set in white and pink. Large white wooden tray with pink linen cloth and pink linen napkins with crocheted edge.



MARION STRONG THORNTON

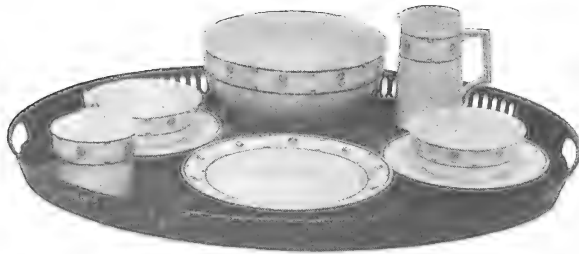
Vase of Belleek—Manchu blue, Rhodian red, pale yellow, grey green

Bowl—Japanese crackle, sage green, grey green, old Chinese pink, pale yellow, black outlines.



CORNELIA P. NELSON

Dinner plates in black and gold.



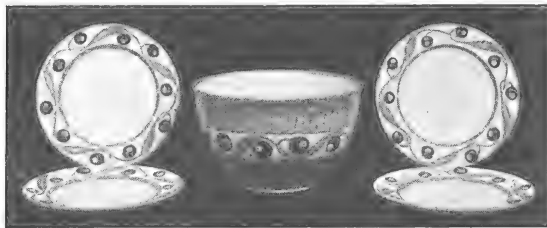
DOROTHEA WARREN O'HARA

Berry set—Red and green on red lacquer tray.

done. It may be carried out in a contrasting color, a soft grey blue on the grey linen making a charming set. Yellow on grey is an interesting combination. The principle of fine space division is applied all through this problem of table linens.

As one would study the width and proportion of bands and their relation to the plate rim in working out a problem in ceramics, so also is the placing of bands and other decoration on table linen carefully considered and tested by the same rules. Another manner in which runners, napkins and place-mats may be decorated is by the use of applied bands of contrasting color. These may be stitched on by machine, the labor involved being trifling. A set of linens to be used with Chelsea ware may be carried out in white linen, with appliqued bands of bluish lavender, the initials worked in cross stitch in white on the lavender. In buying linens for this work choose the soft finish rather than the harsh wiry varieties. Especially is this to be remembered when planning napkins. The quality of the thread used is to be considered, whether it shall be coarse or fine, as the weave of the linen may suggest. One would not care to put infinite time and patience into a thing which will not launder well. All of these things must be thought of and planned for. Once started along this new path, all sorts of suggestions and ideas will come crowding in on the enthusiastic worker. One will find oneself haunting the department stores, on the hunt for beautiful linens and new and interesting sorts of threads. Even the humble notion counter, supplies its bit in the general scheme. Once the "microbe" has lodged, it will surely "get" you.

It is a regrettable fact that the way of advancement in this beautiful art-craft of ours has had to be fought step by step all along the way. There is the amateur who has persistently refused to study and is content to offend every law of good decoration in china painting, because she can sell it. And the woman of wealth sadly minus taste, who alas! would rather have a dinner set painted (one can't say decorated) with black



FRANCES WHITE WILCOX

Bowl and plates in primitive design executed in yellow and blue on coarse ware.

berries and lots "of gold." One is the outcome of the other, I suppose. But happily, there is a group of earnest enthusiastic workers who are leading the way for the rest. Always giving of themselves, their time and energy, for the advancement of the many. From such workers much may be hoped for the future success of American ceramics.



ALICE M. HURD

Bowl, blue, green and scarlet.

Grey Vase, light and dark blue decoration.



MRS. T. F. HATFIELD

Lamp on tan crackle black parrots and orange, green and violet.

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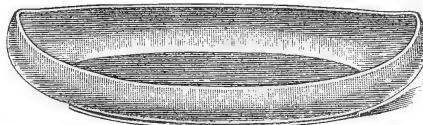
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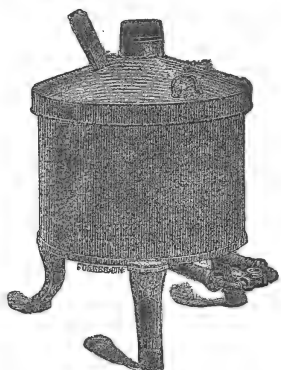
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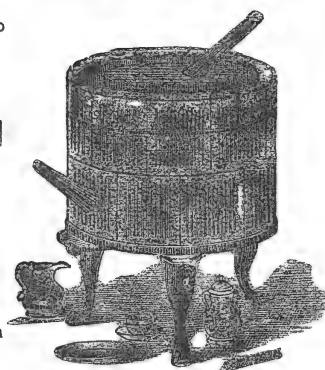


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NASTURTIIUMS—M. H. WATKEYS

See Naturalistic Section, page 32, for treatment

AUGUST 1916
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SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. XVIII, No. 4.

SYRACUSE, NEW YORK

August 1916



THE following letter is of interest to Ceramic Clubs. There will probably be various opinions on the subject. It is, of course, important that in large cities there be annually exhibitions of crafts in which good work in china decoration is admitted by the side of other crafts. But it also seems to us, as it does to our correspondent, that Ceramic Clubs should

be as much as possible confined to ceramic work and have their own special exhibitions of ceramics exclusively. This would not prevent the members from submitting their work to the more general exhibitions of crafts, such as the Chicago Art Institute annual exhibition and others which are open to all. More can be learned in a club by specializing on one line of study, than by taking a little of everything. And so too, ceramic workers can learn more from an exhibit devoted exclusively to ceramics, in which it is possible to compare one style of design with another, one worker's technique with that of another, one color scheme with another. It seems that a Ceramic Club should be devoted to ceramics. A general art club is another problem altogether.

I wish the Editor would sound a warning to Ceramic Clubs against admitting all branches (oil, water-color, tapestry, hand-colored calendars and the various crafts and embroideries) to their exhibitions. The result, with certain Clubs, has been discussion, conflicting interests and aims, and a source of misunderstanding among the members. Our Club numbers nearly fifty, but less than half are really Ceramic workers. In a city the size of ours the field is broad enough to admit a Club of china decorators without any outside lines. This might not apply to small towns, but I know of other Clubs that made the same mistake in organizing and they have been hampered ever since with these members who are always trying to elbow the ceramics to the background, so to speak.—A. W. G.

✕ ✕

This letter from one of *Keramic Studio's* good friends will be interesting to those who are beginning to study table decoration.

I have studied in one or two schools where "interior decorating" was taught and so far as I am able to observe the students and sometimes the instructors are a bit "sweeping" in their ideas. They generally advocate throwing away everything one possesses and refitting entirely. And some of the substitutes they suggest are far uglier than many of the old things. It seems to me that a bit of judicious "weeding out" with care and taste in selecting wall-coverings, a few bits of furniture, upholsteries and rugs would put most middle-class American interiors into rather harmonious, pleasing livableness and comfort. And I think the same way about the table. I saw Mr. Fry's exhibition in New York and I am more than enthusiastic over its beauty, novelty and the pleasant emotions which it excites. But, of course, it is rather expensive to buy new tables, linens and dishes, so I think one can use some of the things one has, plus a few brains and a small outlay of money and arrange an artistic lunch or tea table at one's own house. I tried it and will send description of the result.

Our china (of course!) is a Haviland dinner set. Every American family has one, just as we once proudly exhibited a Rogers group and a "set" of plush furniture. Well, ours has a light blue, naturalistic decoration, so I have added a bouillon set and a chop-dish that is appropriate and yet a fairly good match. We had a coat-of-arms in the house which an English genealogist assured me was authentic and we had a right to use. It happened to be in "azure", "or" and "argent" so I adapted it to my china, making the "azure" a bit pale and using much white-gold (in place of silver) and just the small amount of Roman that the motif required. So when I planned my luncheon the white, blue,

(Continued on page 60)

BEGINNERS' CORNER

LITTLE THINGS TO TEACH BEGINNERS

Mrs. G. L. Schuetz.

I BELIEVE most teachers try to teach beginners the idea of suitable design, color harmony, etc., but I know from experience that many are prone to overlook the little things which so often cause disastrous results.

For instance: How many there are who never learned that gold cannot be applied over unfired color or dirty or dusty china. I have had teachers (?) who did not know that the handles and edges must be cleaned before the gold is applied and "wondered why their gold would not burnish".

But now for the "Beginners" and as in other lines, there are "Beginners and Beginners", in other words, "Beginners" who have "begun". I know I have often taken too much for granted when some one has had a "few lessons", but as I grow older in the work, I find that the best plan is to "Begin at the beginning", altho it sometimes requires considerable tact to do so.

One of the first things to emphasize is cleanliness; clean china, clean pads, clean turpentine and a clean palette.

How often the tinting will not pad out smoothly and we find that the china was not perfectly clean, or the tinting looks "muddy" which shows the pad was not perfectly clean. Clean the china by washing it, or clean with alcohol; keep your silk for pads soft and clean; the silks used for pads should always be washed, if new, before using and after they have been used, soak in turpentine and wash out with soap and water, just as you would wash anything else; they must be dried without ironing, by pasting while wet on a flat surface, or they may be ironed out after drying, but they should be free from all wrinkles before using.

Then the proper grinding of the colors; no matter whose mixing medium is used, remember that the paints must be ground thoroughly and be of the right consistency. Have you ever tried to paint with "oily and grainy" paints?

No rule can be given as to amount of color and oil to use as some colors absorb more oil; but one point to remember is that you cannot grind your paints well if you are using too much oil—just enough to make them smooth like thick cream or cake batter is a rather good rule to follow.

Then another thing that seems important to me, is the systematic arrangement of the palette. Always have a place for each color and always place that color in its place. Much time and annoyance can be saved if one knows just where to reach for a certain color each time. Would one ever learn to play the piano if they had to stop and look for the right key each time—well, not very successfully.

Then comes the proper handling of brushes. One of our rules is: Always clean your brush before using and always clean it before laying it down.

Keep the brush soft and for any purpose, except where lines or accented touches are to be made, the brush should be kept broad and flat; taking the paint up by rubbing into the color instead of out, as most people have a habit of doing. Charge

(Continued on page 57)



FRUIT SET—KATHRYN E. CHERRY

(Treatment page 47)

SALAD BOWL (Page 50)

Ethel Naubert Hamilton

FIRST Fire—Outline design in Black. Leaves are Olive Green. Apples are Blood Red. Pineapples are Yellow Brown. Pears are Ivory and Peach Blossom. Grapes are Copenhagen Blue, Warm Grey and Violet (equal parts). Plums are two-thirds Ruby and one-third Black. Pomegranate is Violet of Iron with Lemon Yellow inside. Flowers are in soft light shades of Baby Blue, Rose, Pompadour, Violet of Iron, Yellow Brown, Lemon Yellow, Violet and Ivory. Rim, base and small oblong are Roman Gold. Large oblong is Apple Green, and space back of it is Violet of Iron.

Second Fire—Tint entire bowl in Satsuma; wipe out design and shade all leaves, fruits and flowers in Brown Green. Strengthen all colors in the panels, and put on second coat of Gold. This bowl is used for fruit salad, but may be used for a few tall flowers if a Japanese flower holder is placed in the bottom.

LITTLE THINGS TO MAKE (Page 48)

M. A. Yeich

THE designs developed from the monkey-flower are here applied to an egg cup, stamp box, two trays, open sugar bowl or bon-bon and two medallions or buttons. Use black for lines and paint or tint design in several tones of blue, leaving the paths around the design white.

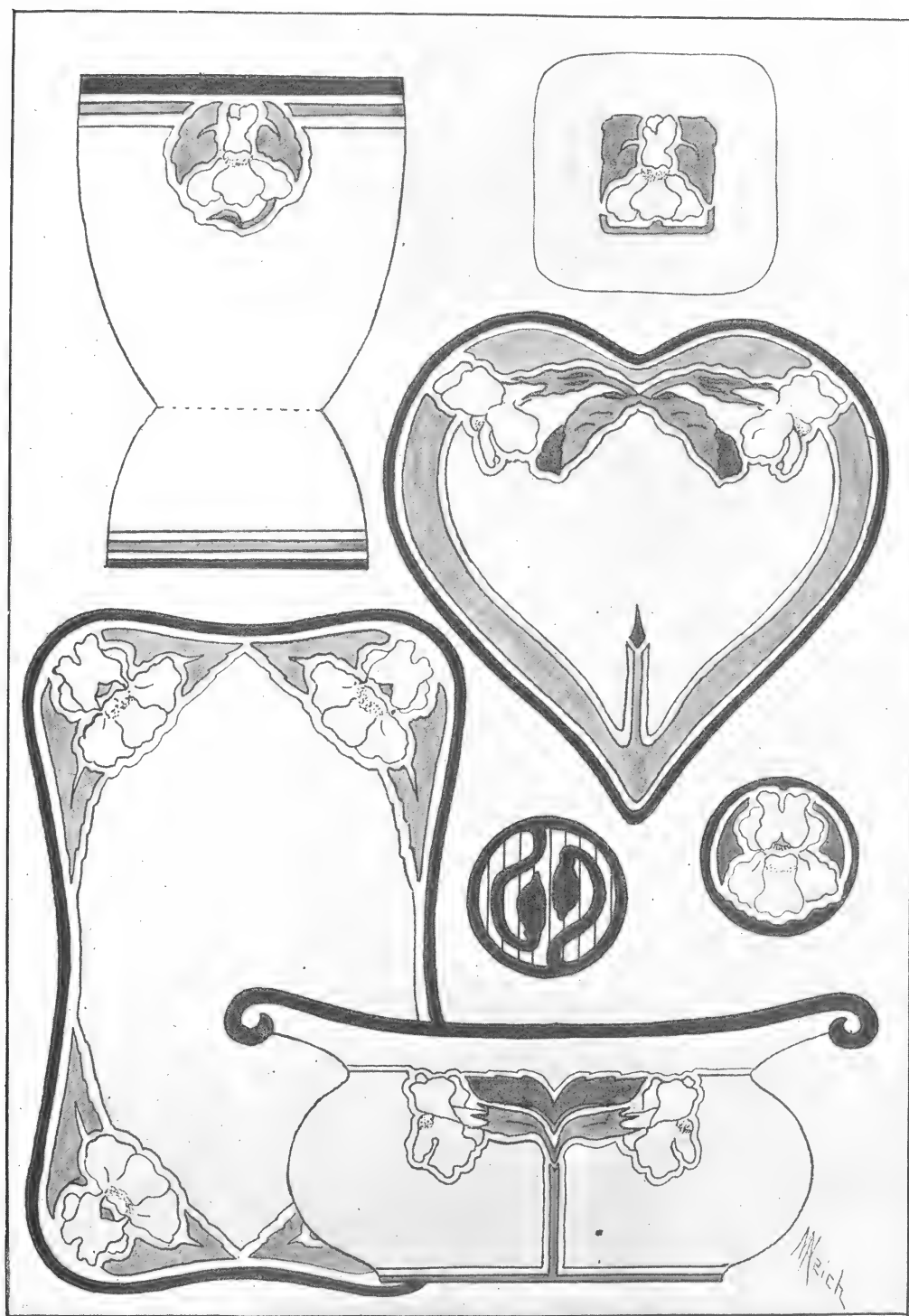
If another treatment is desired, paint with the natural colors of the plant. For the flowers use light and dark Violet. The center is Yellow with a white edge, dotted with Brown on the white part and with Yellow Brown on the yellow part. The tube of the flower is Violet shading to white below. Paint leaves and stems with Moss Green, Night Green and Brown Green. Pearl Grey, Satsuma or Ivory may be used for the ground.



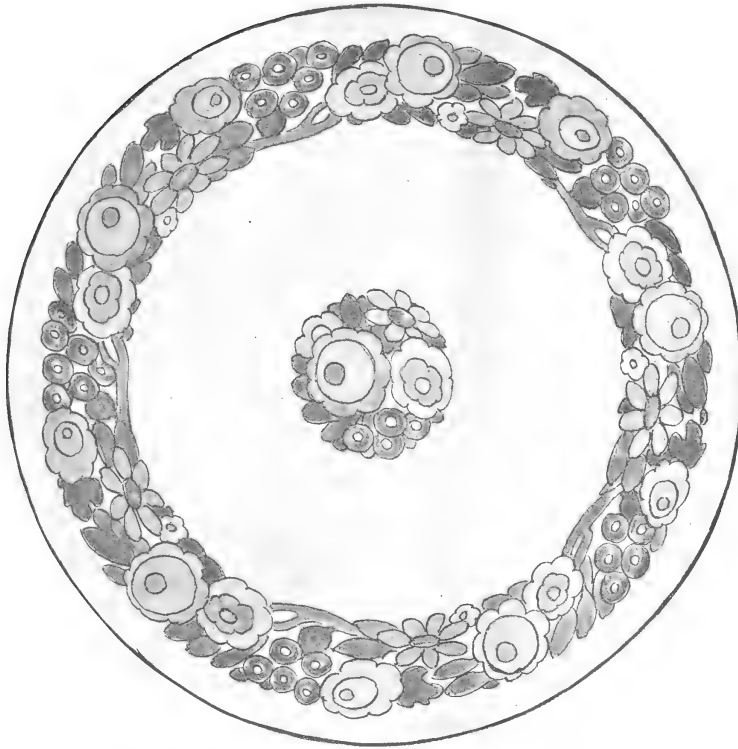
SALAD OR FRUIT SET—KATHRYN E. CHERRY

OIL all the small berries and dust with Mauve, the dark spot in the center of them is painted with Carnation and a little Blood Red. Leaves are oiled and dusted with Bright Green. Baskets and all grey bands are oiled and dusted with

Florentine Green. All of the darkest tone in the design is Green Gold. For the second fire the entire background surface is tinted with a very light wash of Lemon Yellow and a little Apple Green.

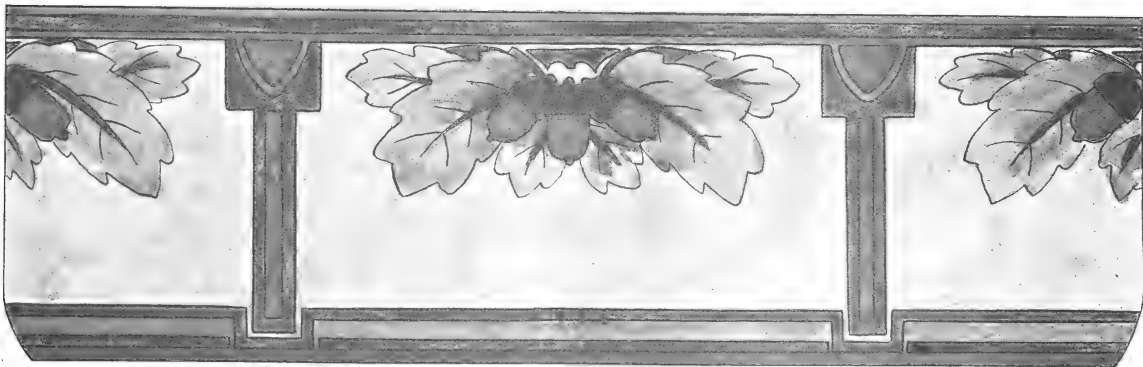


LITTLE THINGS TO MAKE, MONKEY FLOWER MOTIF—M. A. YEICH (Treatment page 47)



SATSUMA BOX—DOROTHEA WARREN O'HARA

Enamels used: Pink No. 1, Pink No. 2, Light Yellow, Pale Lilac, Old Egyptian Turquoise, Manchu Blue, Green No. 1.



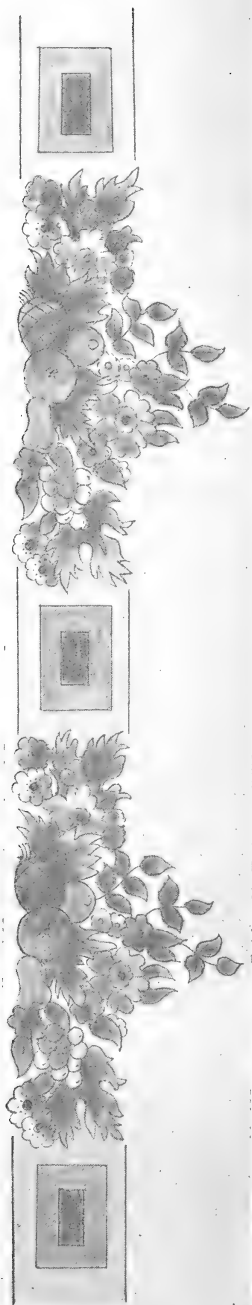
NUT BOWL, ACORNS—MAY B. HOELSCHER

FIRST Firing—Outline in Black, lay gold. Second Fire—Paint leaves in soft green, veins Hair Brown toned. Lower part of acorn lighter brown of same shade. Upper band on bowl Old Blue, also triangle in geometrical form, center band of upright form Old Blue.

Second Firing—Lay gold again in top bands, third band

Dull Green Gold on outer upright. Base of bowl Dull Green, next band Gold. Third lighter green, fourth Gold. Small squares in gold band Old Blue with oblongs Hair Brown. Background Cream.

Third Firing—Same as second. All designs should be of soft shades.



SALAD BOWL—ETHEL HANBERT HAMILTON.

(Treatment page 51)



LUNCH SET—ALBERT W. HECKMAN

TO be carried out in three colors as in the illustration. Mix two parts Pearl Grey with one part Olive Green and paint in all the green parts. For the orange parts mix two parts Albert Yellow, one part Yellow Brown and one-half part Carnation. The background is a thin wash of Lemon Yellow.

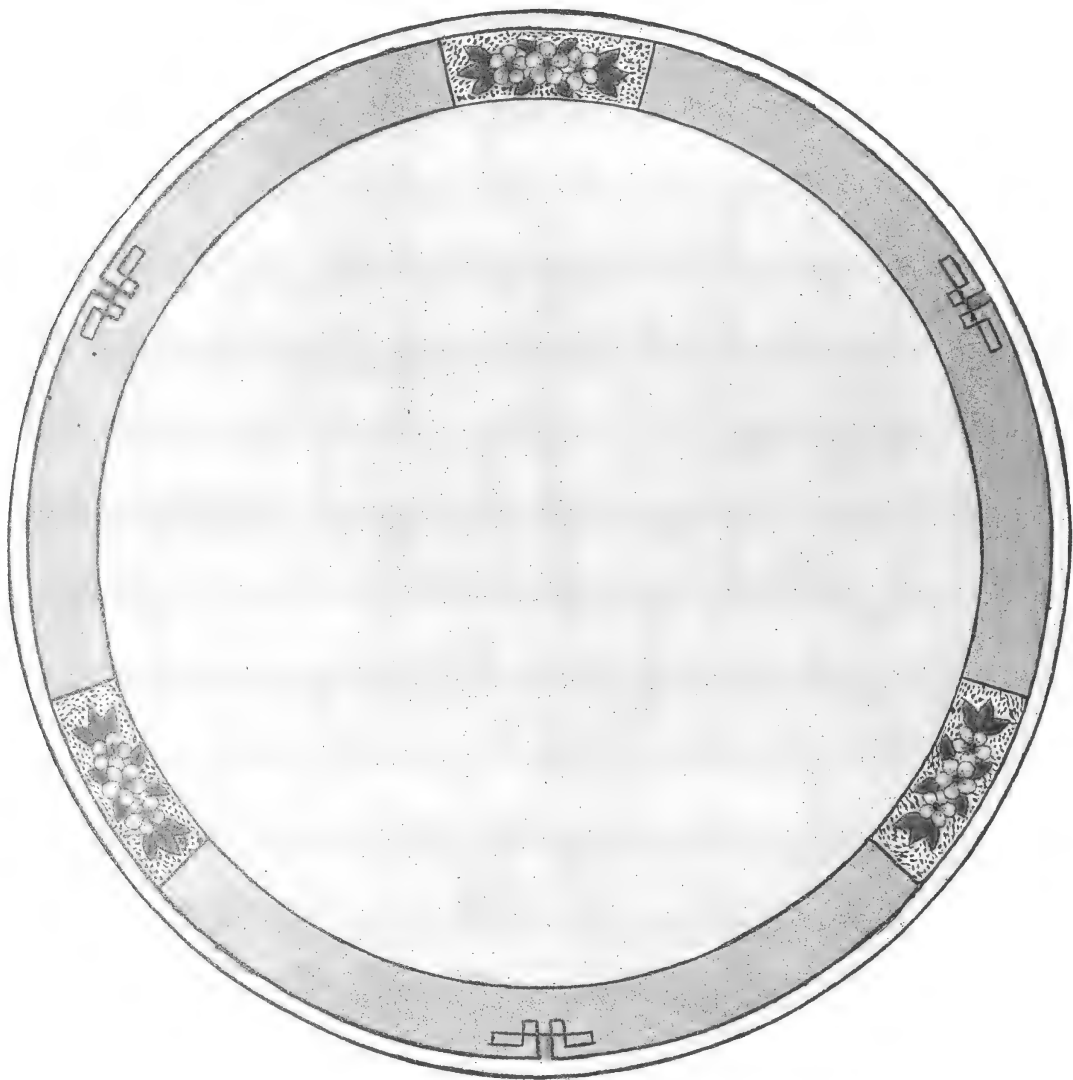
PITCHER (Page 53)

H. L. Bridwell

OIL grey tones in bird and the grey outline around the design back of it and dust with 3 parts Water Green No. 2 and 1 part Bright Green. Oil the dark space back of bird and dust with Grey Blue. Oil the grey tone under the feet and the grey tone around spout and dust with Glaze for Green. Oil the wing of bird and dust with 2 parts Dove Grey and $\frac{1}{2}$ part

Dark Grey and the breast and head with 2 parts Ivory Glaze, 1 part Pearl Grey, $\frac{1}{2}$ part Albert Yellow. The eye and feet are dusted with Coffee Brown and a little Yellow Red. Dark tone on handle and around the top is Water Green No. 2.

Second fire—Oil all over the light background and dust with 2 parts Pearl Grey, 1 part Ivory Glaze and a little Albert Yellow.



PLATE—FLORENCE McCRAY

OUTLINE flowers and leaves with Dark Grey, and a little Black. Stamens are of the outline color. The dark lines and the dots back of flowers are Gold.

Second fire—Paint flowers with a thin wash of Deep Blue

Green. Leaves with Apple Green and a little Shading Green, and the wide grey band with Banding Blue, Copenhagen Blue and a little Dark Grey, or it may be oiled and dusted with Grey Blue.



PITCHER—H. L. BRIDWELL

(Treatment page 52)



BON BON DISH, NASTURTIUM DESIGN

Nell Sherrod

OIL all darkest tones and dust with Water Lily Green and a touch of Dark Grey. Oil the middle grey tones and dust with Florentine Green.

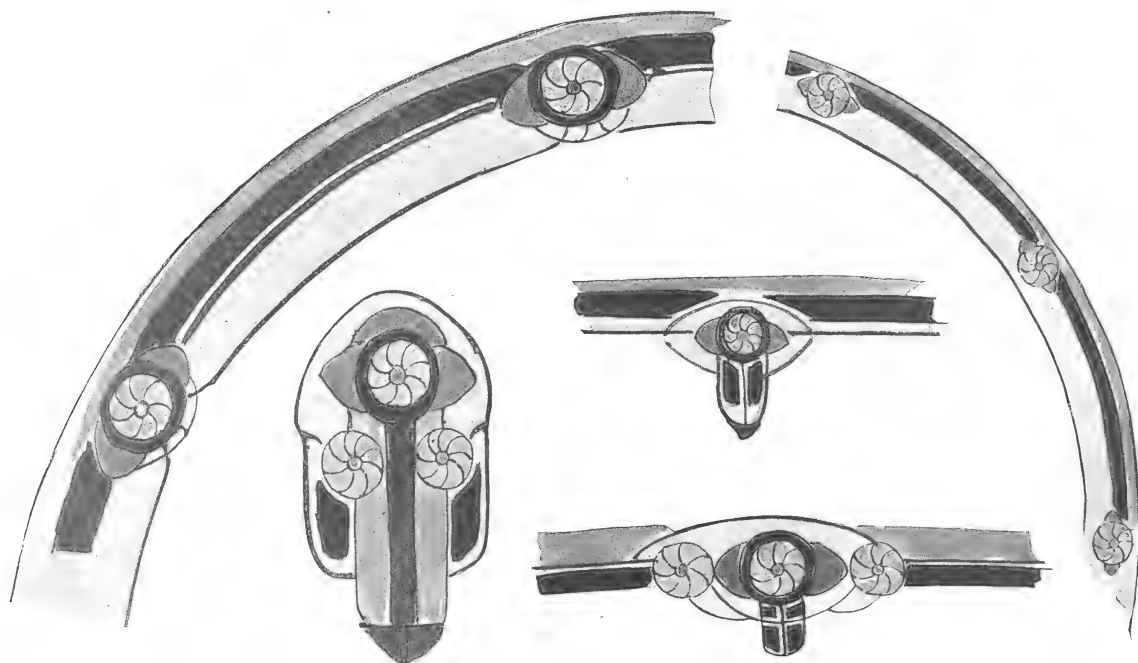
Oil the remaining tone and dust with Yellow for Dusting and a little Pearl Grey.



BON BON DISH, WILD GERANIUM DESIGN

Nell Sherrod

OIL the light grey tones in flowers and bud and dust with 2 parts Camec and 1 part Peach Blossom. The dark tone is Gold. Second Fire—Oil all background surface and dust with 1 part Pearl Grey, 1 part Ivory Glaze, 1-5 part Dark Grey. Retouch Gold.

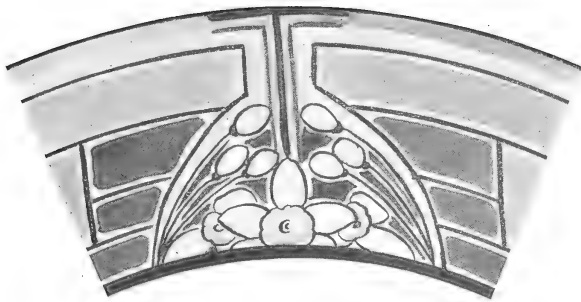


DESIGN UNITS FOR DINNER SET—KATHRYN E. CHERRY

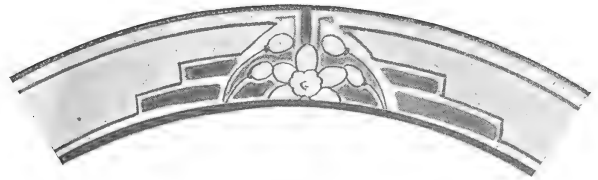
Trace design in, outline the Black, then put the gold on dark parts of design then fire. Second Fire—Oil the dark parts of design and dust with Cherry's Bright Green then oil the light parts of design and dust with Yellow for Dusting.

This oiling must be put on with a very dry brush, *do not* have the oil looking *very* oily.

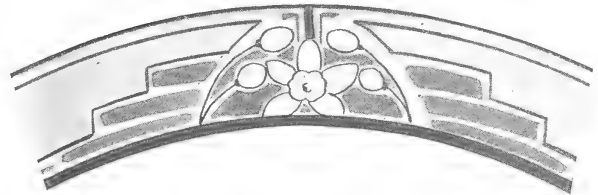
Then clean edges, go over the gold again.



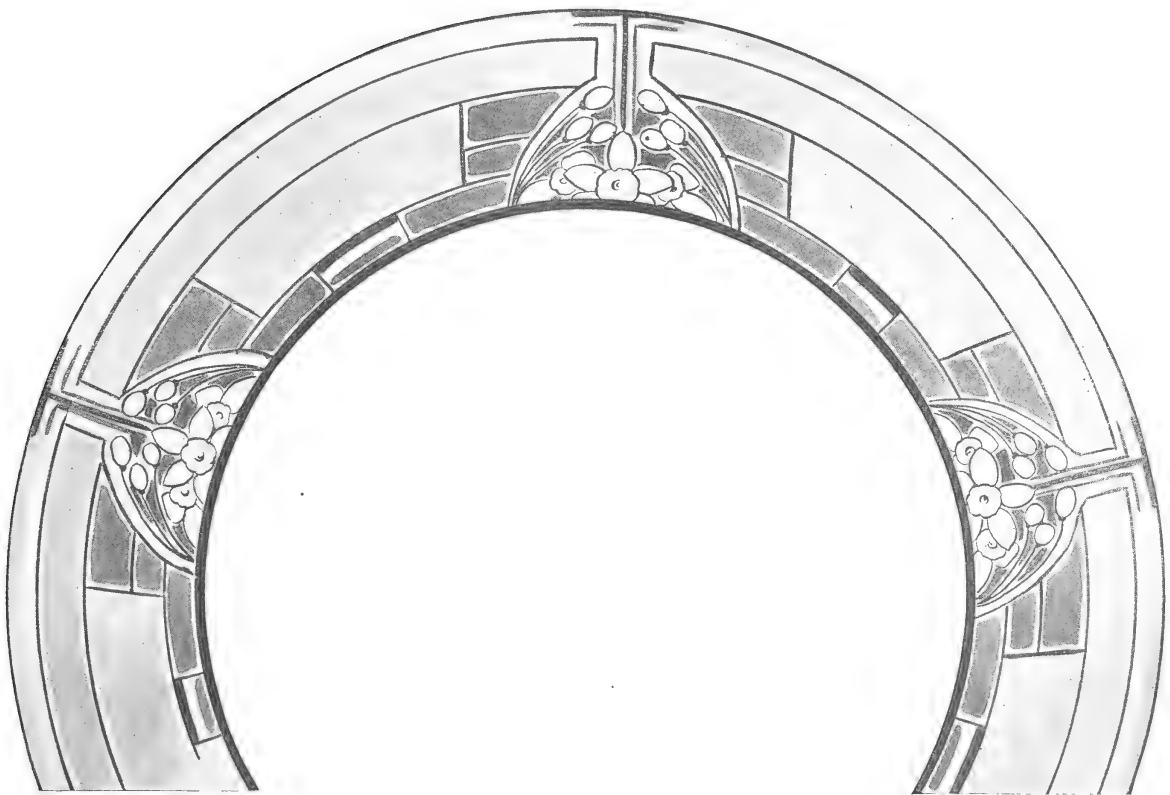
SERVICE PLATE



SALAD OR TEA PLATE

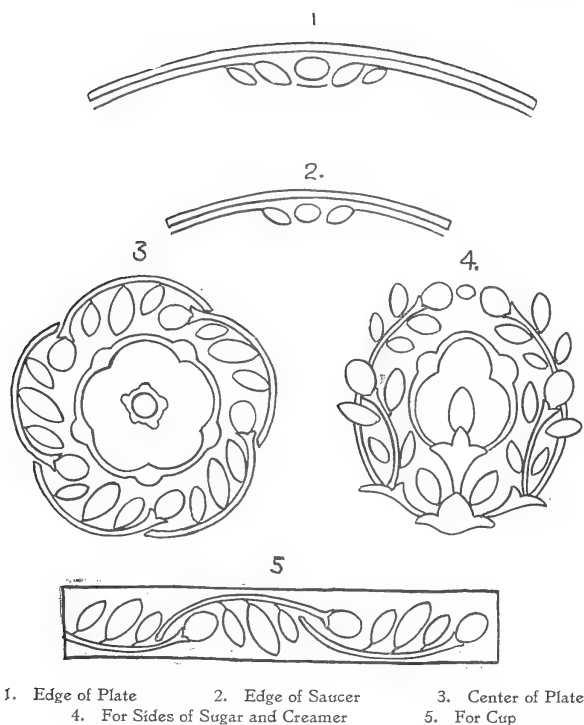


DINNER PLATE

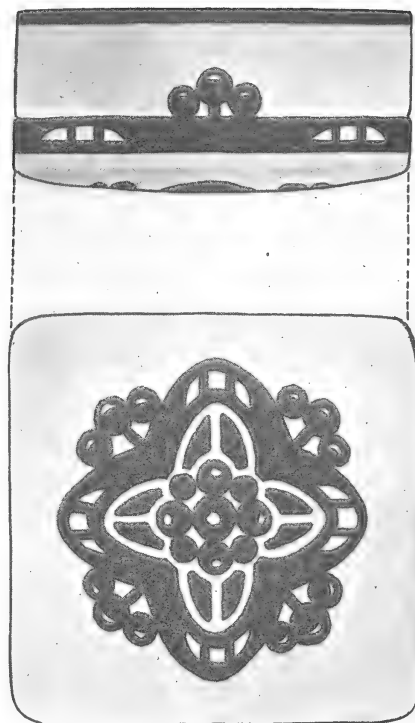


DINNER SET, ORANGE BLOSSOM MOTIF—W. K. TITZE

All lines, dark bands, outline of blossoms and buds are Green Gold. Buds and flowers in White Gold. Light green bands, equal parts Grey Green Glaze and Waterloo Glaze. Leaves (all darker greens), add 2 parts Florentine Green to mixture of Light Green bands.



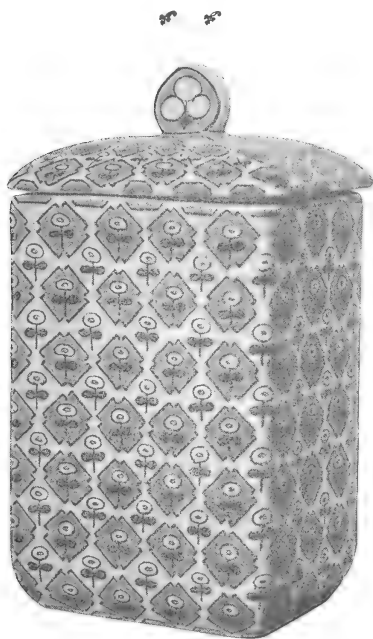
OUTLINES FOR LUNCH SET (Page 51)



COVERED BOX

Margaret Cameron

FIRST Fire—Paint design in Roman Gold. Second Fire—Tint box Old Ivory. Third Fire—Same as for first.



HARD CHINA TEA CADDY

Katherine Lindsey Perkins

ENAMEL treatment with background of a light blueish grey. Dark squares, Old Yellow No. 2, Flowers Pink No. 4. Leaves Brown Green No. 3.



WATER PITCHER

Katherine Lindsey Perkins

BACKGROUND Grey Blue No. 57. Leaves Dark Green No. 55. Flowers, top row, Blue No. 58, next darker, Blue Nos. 58 and 40 mixed. Narrow band Rose Pink No. 28. Darkest band Dark Blue No. 40. Small point Pink No. 28.

(Continued from page 45)

the brush with the color, then rub the brush lightly on the palette, thus softening the color toward the end of the brush; for soft, smooth work cannot be done with the color just on the tip of the brush.

Now while I have given no advice on "How to paint china" and much that I have said may be regarded as already understood, still I know that all these little things help to make a success of "China Painting".

HELPFUL HINTS

Sadie E. Allen.

IF you are beginning to teach, or teaching beginners, explain things simply, for I remember one of my first stumbling blocks was not being told that Roman gold came from the kiln dull, and had to be rubbed with a glass burnisher to put on the finish. If I wished to do it on one firing I was told to put on a coat of gold, dry it hard in the oven, cool, and put on another. But it returned from the firing dull like yellow ochre; thinking the gold was too thin I repeated every task, the second and third time, with the same result of course until I had used up a whole book of gold on a tiny little handle which had to be turned to the wall as we thought in disgrace, although it had cost \$1.30.

Choose a flat dish like a tray or plate to begin on, wipe your dish over with turpentine, padding lightly and let it dry well, it will then mark clearly with an ordinary lead pencil or will make a clearer line with your tracing paper. If you are not where you can buy tracing paper, you can make a good clear paper by dipping a piece of thin paper in oil and drying.

A piece of lead from an ordinary soft lead pencil rubbed over the back of your traced design, makes a much neater and less confusing line on the china than carbon paper.

After getting the design on the china go over it neatly with India ink or color. India ink fires out and is used where you are not intending to retain a color outline on your design. You may then fill in your design with colors before firing, which should be done with a "square shader" brush for broad work, being careful to keep an even tone, going well up to, but not over the outlines.

After outlining your design in color, take a pen knife and scratch off all little uneven places, for clear fine regular lines are necessary for beauty.

Gold can be put up to, but not over unfired colors, and when put over fired color use unfluxed Roman gold. Bright gold is good and economical for a first coat, but cannot be put as near unfired color as Roman gold, as it is apt to spread.

Be very careful in thoroughly removing any spot or stain made by bright gold, or a purple mark will develop in firing.

If wishing a plain dark ground for a small surface, it is not necessary to pad the colors but give about three coats with a broad square shader as evenly as possible, with not too heavy a coat first or last, the middle one can be the strongest.

Dusted color, however, is preferable for deep tones.

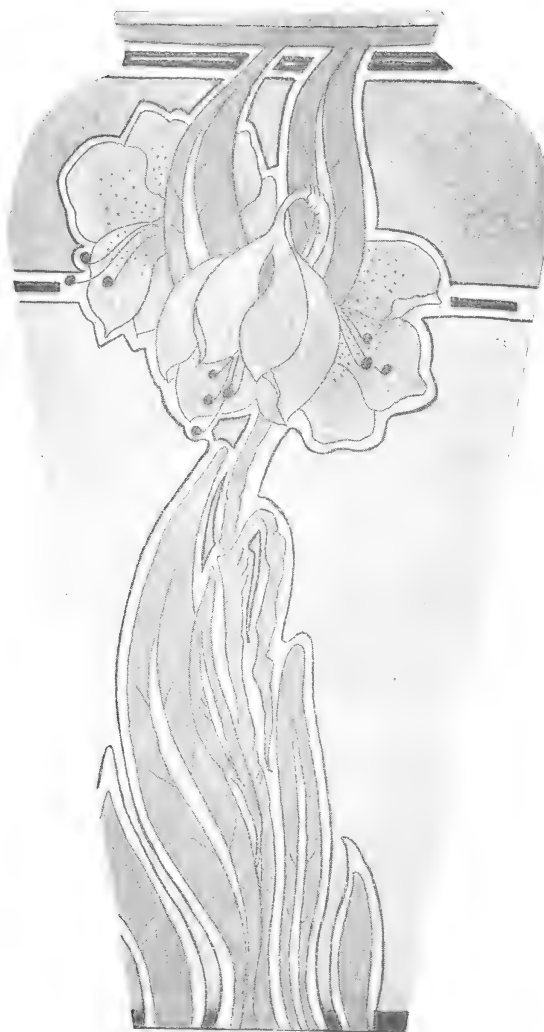
Colors on palette can be freshened up and used over if kept from dust, but it is best to take out less, and fresh each day, as dust in color fires in and leaves a mark, but dust on color fires out.

Good clean brushes are very necessary for good work, wash them in turpentine and wipe to a good point before putting away.

Keep separate brushes for both Roman and Bright gold which do not need to be washed, but warming them before using will soften them up. Warming the gold will also soften it up when hard or inclined to curdle.

Always use perfectly clean turpentine for Roman gold.

Get a regular outlining brush for your outlining work.



VASE, RHODODENDRON MOTIF

Nellie G. Leyman

THE outline and black bands are painted with Black and also the dots in the flowers. Second Fire—Oil leaves and dust with 1 part Florentine, 1 part Ivory Glaze. Oil flowers and dust with 1 part Deep Ivory, 1 part Ivory Glaze. Oil over entire background and dust with Cameo.

Third Fire—Paint over the darker tones in flowers with Yellow Brown and a very little Dark Grey and also over the dark panel back of flowers. The large background space in lower part of vase and the band at the top is painted with a very thin wash of Blood Red.



EXHIBITION NOTE

In the account of the Greater New York Society Exhibit in July issue, a mistake was made on pages 36 and 37. The china in Delft blue attributed to Sarah A. C. Draeger was by Annie S. Tardy, and the breakfast set attributed to Annie S. Tardy was by Sarah A. C. Draeger.

ANSWERS TO CORRESPONDENTS

Mrs. E. C. L.—What caused a Seji teapot to crackle all over in the kiln in the second fire?

It may have had too hot a fire or it may have been a defective piece.

Carmen—Can you tell me how the frosted effect is done in etched work to make it look even, also how to do the matt effect to make it look like the Pickard china, is there any special matts to be used?

1. If you mean the frosted effect in the background the acid does that; in etching it leaves the china rough and keeps the gold from burnishing giving it a frosted appearance.

We do not know what effect you refer to in the Pickard china but if it is a matt color you can buy matt colors and apply them by oiling and dusting the color on as you do any other color.

J. P. H.—Please tell me how to paint on silk or satin. If oil how to use paint so no oil stain is on edge of design and if water color how to get as good effect as oil colors.

Water colors are used and you may mix them with white water color to get the desired effect. The Tempera Water Colors would work very successfully.

C. B.—Will you kindly give me a good formula for making a medium or tinting oil. One that can be used for tinting, grounding and mixing powder colors.

2.—What is the difference between ground lay and grounding when referring to putting in a background?

1. You cannot use the same oil for all purposes, it is necessary to use a special oil for grounding or dry dusting. The mixing of these oils is a secret with the manufacturers. For tinting and mixing paints some people use copaiba and lavender oil and a little clove oil.

2. There is no difference, it is also called dry dusting.

Z. E. B.—I wish to take off some color with hydrofluoric acid and I notice that in October '15 issue of *Keramic Studio* you advise using asphaltum on the part not to be taken off. Kindly tell me where to procure the asphaltum and how to use it.

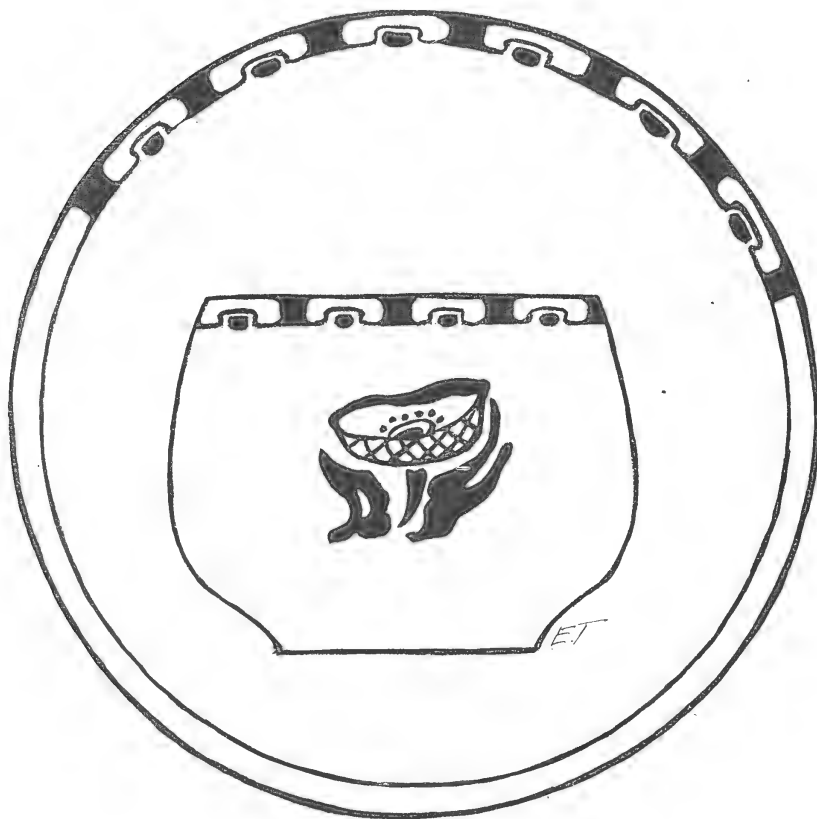
2.—Will you advise me what shade of blue to use for the background of a vase to match the enclosed sample of wall paper?

3.—What color do you use to get a rich purple background similar to Deep Violet of Gold, dusted on?

1. You will find the asphaltum at a hardware store or paint store. Paint it on with a brush, it should be painted on rather heavy. If it becomes too gummy thin with turpentine.

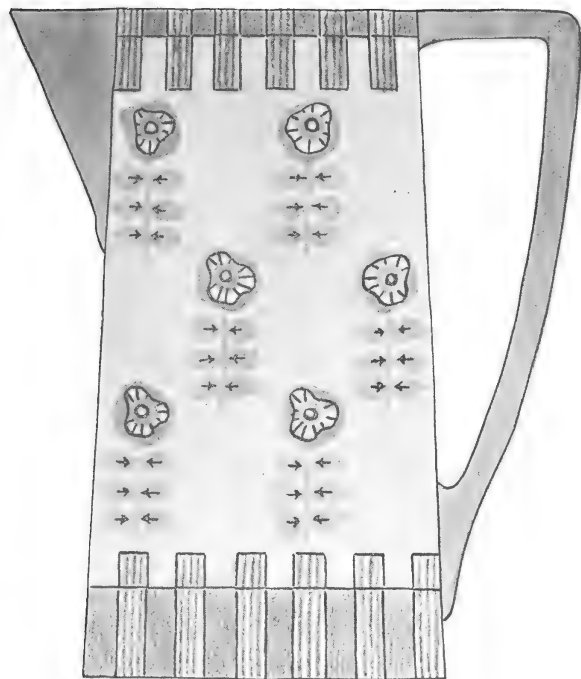
2. If you wish a dark shade use Water Blue and if a light shade use Grey Blue and a very little Water Blue.

3. Deep Violet of Gold is not usually a rich purple but is more of a reddish tone, if that is what you wish use Fry's Roman Purple. If you wish a rich Royal Purple use Mrs. Cherry's Mauve.



CUP AND SAUCER—ELSIE W. TALLY

Done on Seji. Leaves $\frac{2}{3}$ Old Chinese Blue, $\frac{1}{3}$ white Enamel. Flower in Persian Red and Dull Yellow and green at center.



PITCHER

Mary L. Brigham

OIL the grey tones in the flowers and dust with Grey Blue. Oil leaves and stems and dust with Florentine Green. All of the darkest tones and also the grey lines in borders are Green Gold.

Second Fire—Paint the grey tone in the borders and on handle and the lip of pitcher with Dark Grey and a little Banding Blue. Retouch the Gold.



NEW ART BOOKS WORTH READING

Anita Gray Chandler.

"Nights," by Elizabeth Robbins Pennell. Lippincott, \$2.00. Mrs. Pennell has written in sprightly fashion of evenings in London, Paris, Rome and Venice, where enthusiastic artists, critics and writers came to her rooms to talk over the work of the day. The reader will meet such acquaintances as Whistler, the Pre-Raphaelites, Beardsley and Stevenson at her little salons. The whole is a spontaneous picture of the artistic people of the last century.

"Philosophy of Painting," by Ralcy Husted Bell. Putnam, \$1.25. Dr. Bell devotes himself partly to the explanation of the various kinds of art-critics, and partly to the discussion of *emotionalism* in art. There is also an enlightening chapter on pre-historic painting. The author predicts that after the great war, woman will more than ever take her place in the front rank of art. "The painter must express then as now the finer things which life feels, hopes, holds; the mind's noblest conceptions, love's most beautiful dreams, the music-like harmonies of the emotions, and all the longing fancies possible to their technic, that shall throng the spacious dome of time."

Each of these books will make profitable summer reading, provided one has room to sandwich them in between the light layers of vacation fiction.

ANSWERS TO V. P. S.

Here's a lady china painter, one who's studied every day
And who now is teaching pupils what *she* knows;
She began by painting china in the real old-fashioned way,
Chose a plate and in the centre put a rose.

Then she painted sprays of flowers, little pansies scattered round,
Or a modest bunch of daisies on one side,
But she saw the fashion changing and she knew if she were bound
To succeed, she'd have to paddle with the tide.

There were paints for Royal Worcester used with tiny lines of gold
And the Doulton with its scrolls and dots of paste.
Though a trifle rough to handle, and the paste would likely chip,
Yet 't was handsome, and 't was sure to suit some taste.

Then the style for painting Dresden, dainty flowers old and quaint,
The designs from our grandmothers' foreign ware
And a style just then attractive, so she bought the Dresden paint
And she made the flowers and figures with great care.

As she was a portrait painter, soon on china she did heads
Very lovely if 't were hung upon the line
Of the eye, where one could view it, but most china as we know
Must be used upon the table where we dine.

It would seem so very funny to put gravy on a face,
Or a chop upon a cherub or a rose,
If 't were used her friends would take a fork and try to clear the place
To study the design and how it goes.

But it did not satisfy her, so she started painting fruit
Realistic, but the background sombre shades
Leaves would merge into the shadows, unimportant. Colors suit.
Here the highlight. Perfect values, all the grades.

Yet it made her tired to see it—spots of darkness in the room.
On the table it looked heavy, coarse and cheap,
So she went to painting monochrome—in sepia or Delft,
But she gave it all away, 't was not to keep.

Then she started with enamel—little dots upon the gold,
Or she floated it and made some posies bright.
And she dusted on the darker shades, or glazed the tints, I'm told,
With so much of flux the reds were "out of sight."

She was weary with enamels, hard and soft, and lustres, too,
So for weeks she painted roses large and small.
She could shut her eyes and paint them, lovely things. But then she grew
Just so very sick and tired to see them all.

"All my girls are painting roses, dresser sets and table ware,
All the china's turning pink," this teacher sighed.
"I must take a long vacation, have a change, go anywhere,
And I ought to see some foreign work beside."

So she went abroad and saw the Sevres china and Meissen,
And the porcelain of Derby and of France;
And the charming work of Japanese and Italy's designs
And the best that German painters could advance.

She absorbed all she was able, then she hurried home to work
She had seen so much she had a misty mind,
But she knew that time would clear it and with study and with thought,
She'd paint something that was lasting and refined.

So she set her pupils drawing. All must make their own designs.
They made mostly little borders, neat and chaste,
Just a simple touch of color here and there between the lines,
But it pleased all, for it showed the varied taste.

These designs when placed on china made the article superb,
And the pupils all improved so rapidly
For they did it all themselves, which made the teacher glow with pride.
Their exhibits all were *beautiful* to see.

They took *Keramic Studio*, that lovely magazine,
And studied all the photographs and so
They knew what others painted in the different States and towns,
Inspiration from *Keramic Studio*.

And this teacher read the magazine whose influence is good
And she left the "naturalistic" in the past,
For she felt so very happy in the kind of work she loved
And she said "I'm sure *conventional* will last".

ANNA R. REEVES.

(Continued from page 45)

silver and gold made a delicate but harmonious color scheme. As linens are very scarce just now I used Cluny-trimmed doilies and center piece that were given me one Christmas and that are ample enough to about cover the entire table surface for a small luncheon. Time pressed, so I purchased a set of plain white linen, hemstitched napkins and embroidered the armorial design in colors in one corner (black had to be substituted for the silver but was very effective). I used a silver bowl and four small brass bowls (with glass flower holders from the ten-cent store inside them) for my flowers, which were blue ragged-robins and white sweet peas, bought two china fruit dishes and silvered them, putting artificial grapes in pale yellow and black, lemons and small pumpkins (which we pretended were meant for Japanese persimmons) into them. As I had excluded red from the scheme I also excluded tomatoes and strawberries from the salad and dessert courses. Lettuce and celery were substituted in the former and pineapple ices with light-colored cake in the

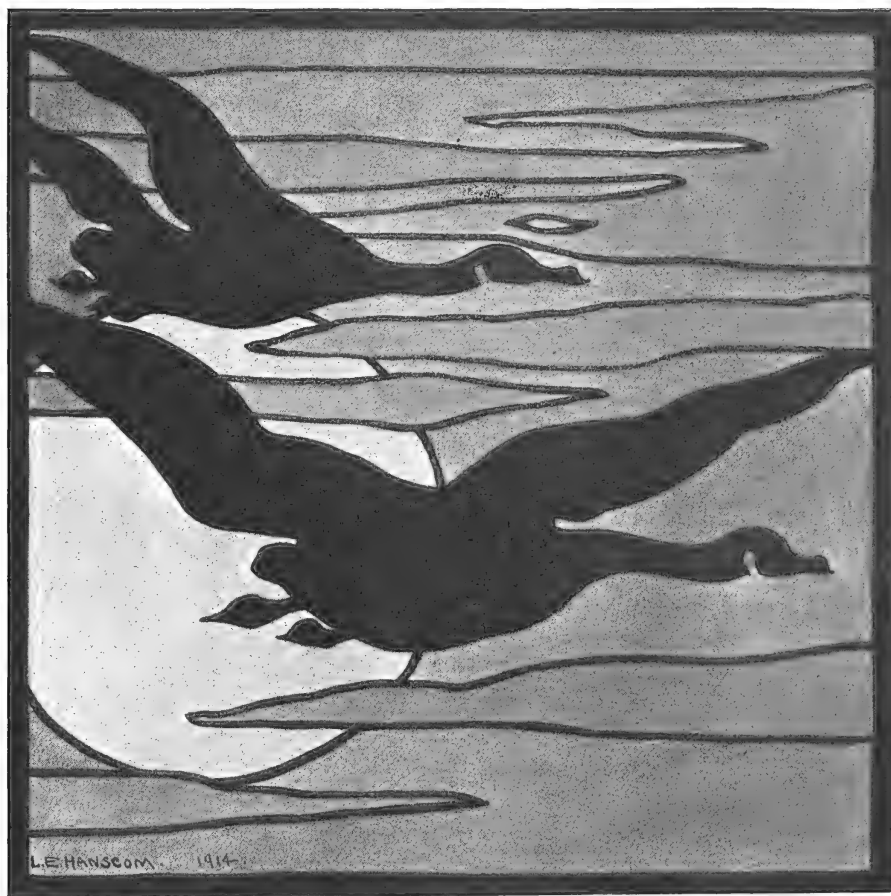
latter. It seems to me that natural fruit always makes a lovely decoration, but I am tired of the sight of oranges and bananas, and the yellow and black raspberries, which would have fitted into my plan admirably, were not ripe. I omitted candles as they seem to me decidedly out of place in a country house at lunch time.

I think anyone with a little ingenuity could adapt her materials in this way, and after she had tried it on the table could perhaps see ways to improve the rest of the house, but of course this is only a suggestion.

LAURA B. MECUTCHEN

✕ ✕

The United States Civil Service Commission announces that an examination will be held in Washington on August 8th to fill a vacancy in the Bureau of Standards at Pittsburgh for associate ceramic chemist, qualified in glass technology, for men only. The salary will be from \$2000 to \$2500.



TEA TILE, WILD GEESE—LENA E. HANSCOM

The outlines, border and wild geese are dusted in with Ivory Black. The background is Copenhagen Grey with a very little Ivory Black. The moon and throats of the geese are Primrose Yellow and the clouds are Orange.

KERAMIC STUDIO



PLATE, CUP AND SAUCER—MABEL EMRY

See Naturalistic Section, page 32, for treatment

AUGUST 1916
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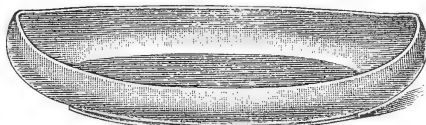
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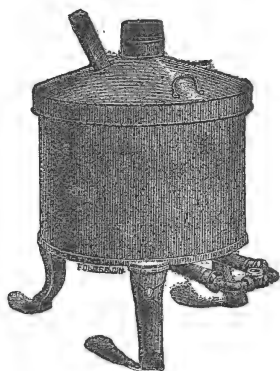
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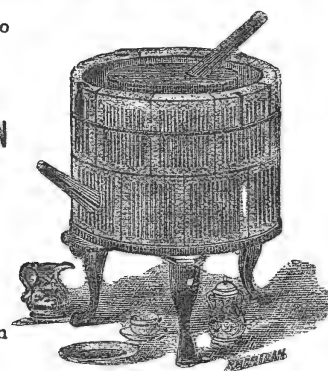
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VASE—MARY F. OVERBECK

See Naturalistic Section, page 40, for treatment

SEPTEMBER 1916
KERAMIC STUDIO

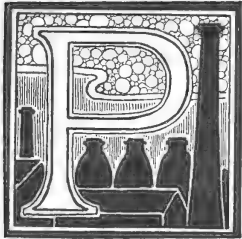
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KERAMIC STUDIO PUB CO.
SYRACUSE, N. Y.

KERAMIC STUDIO

Vol. XVIII, No. 5.

SYRACUSE, NEW YORK

September 1916



PUBLISHERS in this country are facing a difficult situation at present. The rapid increase in the cost of paper, of engraving and all other publishing expenses has to be met in some way. Probabilities are that before long there will be a general increase in the subscription and advertisement rates. We do not like to increase the subscription price of

Keramic Studio and will do it only in case of absolute necessity. But it may become a necessity, and our subscribers should realize that every business must adjust itself to the rapidly increasing cost of living. China decorators must themselves offset the growing cost of all the materials they use and of their personal needs by a raise in the price of their work.

One should not forget that we started *Keramic Studio* seventeen years ago at \$3.50 and raised the price to \$4 in 1906. In the first years the Magazine contained little more than half what it contains now. Two years ago we further increased its contents by giving two color studies instead of one. In the last ten years, as everybody knows and feels, the cost of living has increased enormously, nearly doubled. *Keramic Studio* at \$5 a year would be cheaper today than it was at \$3.50 in the early years or at \$4 in 1906.

However, there is one way in which the possibility of a raise of the subscription price could be avoided, and that is by an increase of the circulation. It is well known that the bigger the circulation of a magazine is, the lower is the cost of each copy. This allows publications of very large circulation to put their subscription price at extremely low figures. A special magazine like *Keramic Studio*, with a necessarily limited circulation, cannot be cheap, but the fact remains that an increase of a few thousand in the subscription list would help a good deal and would solve the problem which confronts us in present conditions, and would make unnecessary a raise of price.

Keramic Studio is read and studied every month by more than 20,000 decorators. It ought to have at least 10,000 subscribers, but at no time in its existence has the subscription list exceeded 6,000, and we have before in our editorials called attention to the cause of this fainthearted support, notwithstanding the undeniable success of the Magazine. It is that a great many decorators who need *Keramic Studio* do not subscribe because they find a copy of it either at their public library or in their teacher's studio.

We offer club rates to teachers to encourage them to take subscriptions among their pupils and friends, but we constantly receive letters saying "I cannot persuade my pupils to subscribe as they can use my copy of the Magazine in the studio." Now this is human nature, and we do not very well see what can be done about it. But is there no way for a teacher to persuade those pupils that if they need and use the Magazine they owe to it their loyal support? It is not only a moral obligation, it is for their own interest, for a magazine must continue to pay its expenses and the living expenses of its publishers.

In the present serious situation of a growing increase in the cost of publication, which can be met only in one of two

ways—an increase of circulation or a raise in the subscription price,—we again urge our friends and all teachers to do their best to secure more subscriptions for us. The price will not be raised this fall, the club rates will remain the same, but we do not know what will have to be done in 1917. Our decision will depend on the way subscriptions come in between now and January 1st.

✕ ✕

All the answers to V. S. P. having been published, we would like to hear from our readers as to which letter they found most interesting and convincing. If too busy to write, will you just send the name of your choice on a postal card, it will be greatly appreciated. Also write on the card what special feature you would like in the Magazine for its improvement.

✕ ✕

A new arrival on the editorial desk is "Colour, a Handbook of the Theory of Colour," by George H. Hurst, F. C. S. 11 color plates, 72 illustrations. Scott, Greenwood & Son, London. The book treats its subject very fully, both theoretically and as applied to design, and should be valuable to the student designer.

✕ ✕

BEGINNERS' CORNER

CARE OF MATERIALS

Jessie Bard.

IN order to make a success of any line of art work one should express *oneself* in one's work. The style of work that pleases best, is the one in which you feel the artist has put real enjoyment, but can you imagine him happy over his work if he is obliged to labor with brushes that are in a bad condition, or with paints that are hard and dirty, making it almost impossible to produce clear snappy color?

Most beginners do not understand about the care of materials or are careless in regard to it. If you are using a palette for your colors, before putting it away, wipe off all the linty waste color that has accumulated, and close the palette to keep the dust out. A drop or two of clove oil placed on the palette before closing will keep the colors more moist. Before using the colors again rub them up with a little turpentine to soften them and place them back on the palette as neatly as you can.

Most beginners use too much oil in the colors, causing them to run into each other on the palette and also to gather lint in the work. The color should be thick enough to stand up in a heap and should not spread out at all.

Brushes should always be cleaned before putting them away and left in a good condition, the hairs should be kept together and the tips shaped so they will not be bent. Painting and oiling brushes should be cleaned in turpentine, India ink brushes in water, gold brushes in alcohol. Lustre brushes should be cleaned thoroughly in turpentine and then in alcohol, and then they should be brushed back and forth against the hand until they are dry and fluffy.

A cup of turpentine should be on the table before the worker to clean the brushes; the paint will settle at the bottom of the

cup and the next morning the clean turpentine should be poured off and used again. This should be poured off carefully so the paint at the bottom is not mixed up with it.

A large mouthed bottle filled with alcohol should be kept for cleaning gold brushes and kept well corked, thus saving the gold which can be refined when enough is collected.

The best device for keeping brushes in good condition is to

take a piece of cardboard a little longer than the brushes and lace a piece of elastic about an eighth of an inch wide across the cardboard at the top and bottom, leaving it looped enough to slip the brushes in. This prevents the tip of the brush from becoming bent as so often happens when the brush is laid away in a box, and also prevents the loss of brushes. As many brushes as one wishes may be placed on one board.

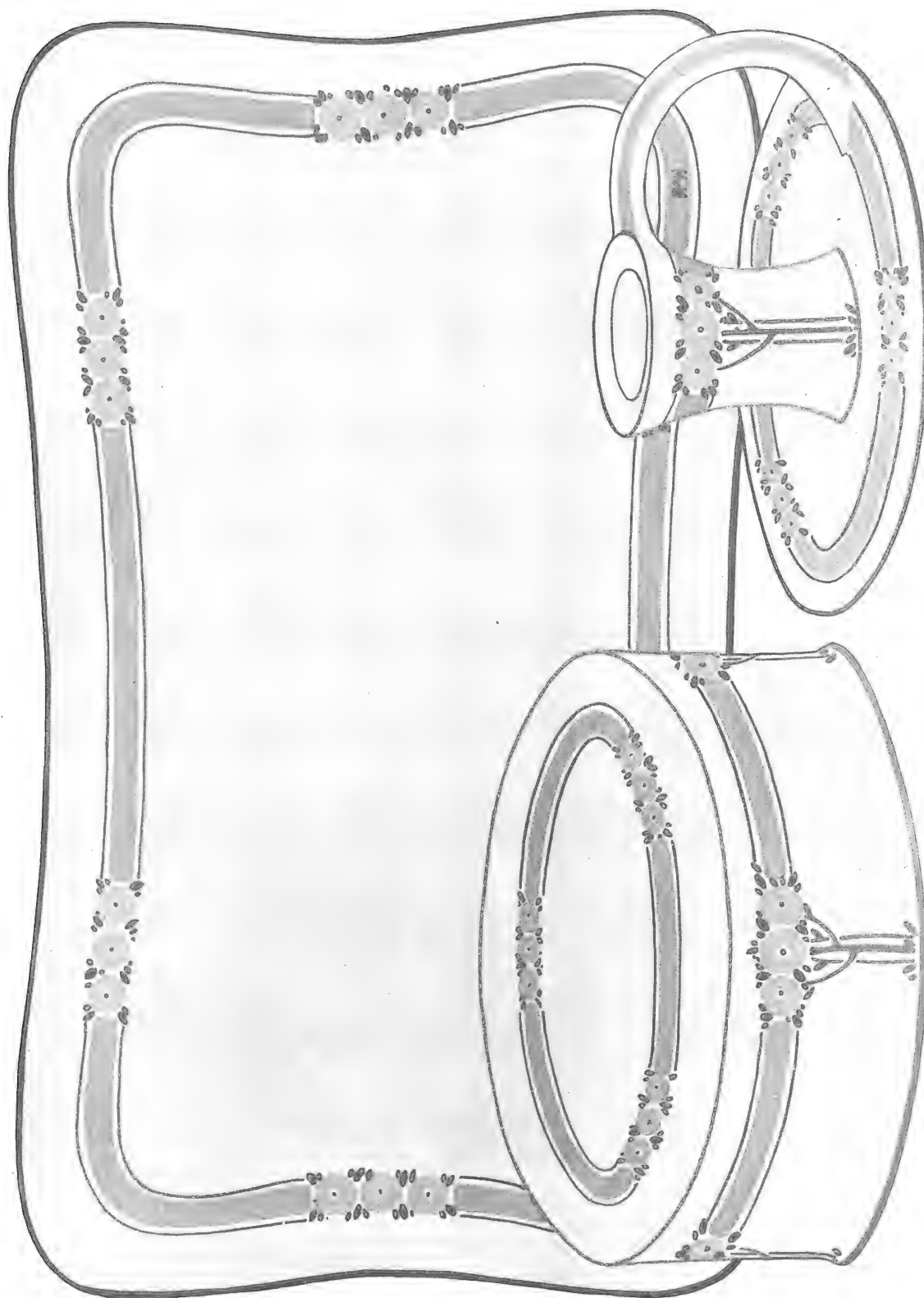


PLATE—ELMA S. RITTER

OUTLINE with Black. Outer grey bands and inner dark band are Green Gold, omit the outline on these.

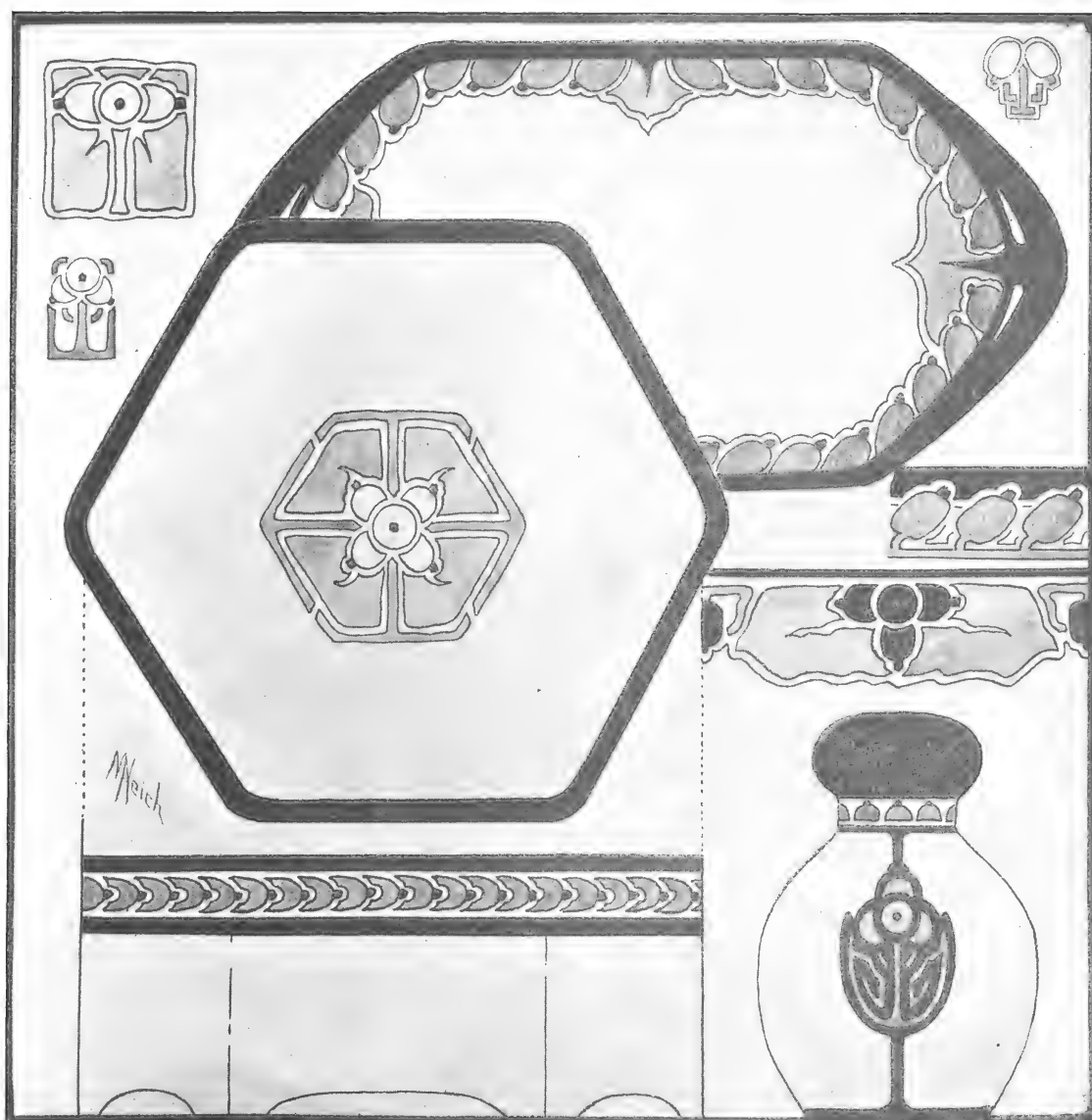
Second Fire—Oil leaves and grey band joining the design and dust with Florentine Green. Oil small circles under flowers

and dust with 1 Cameo and 1 Peach Blossom. Flowers are Cameo. The wide dark band and remaining dark spaces are 1 Dove Grey and 1 Pearl Grey. Retouch Gold.



DRESSER SET—ALBERT W. HECKMAN

(Treatment page 65)



LITTLE THINGS TO MAKE, FRUIT OF THE DOGWOOD—M. A. YEICH

OBLONG BOX

OUTLINE and all darkest tone is Gold. Second Fire—Oil the dark grey tone in flower and the leaves at the side and the large grey space on bottom of box and dust with Grey Blue (the oil should be applied very thin). Oil the light grey space in flower and the stem on the box and dust with 2 parts Cameo and 1 part Peach Blossom. Oil all the background and dust with 2 Glaze for Blue and 3 Ivory Glaze.

SALT SHAKER

Outline and all darkest tones in Green Gold. Second Fire—Oil leaves and stems and dust with Florentine Green.

PUFF BOX

Outline with Black. Second Fire—Oil flower and dust with Coffee Brown. Oil leaves and stems and dust with 2 parts Dove Grey, 1 part Ivory Glaze and a little Florentine Green. Oil dark band and handle and dust with 1 part Coffee Brown, 1 part Dark Grey and 3 parts Ivory Glaze. Oil the 2 large panels under the flowers and the one on the lid and the background space outside of design and the space at the bottom of box and dust with 4 parts Ivory Glaze, 1 part Dark Grey and a very small pinch of Albert Yellow.

TEA SET, BIRD DESIGN (Pages 66-67)

Dorothea Warren O'Hara

JAPANESE ware of soft orange yellow color. As this ware requires rather light fire, soft enamels were used. For bird and center of the three dark flowers, Old Chinese Blue Enamel was used. Rhodian Red Enamel was used for the outside of three dark flowers. The stems and leaves and also the center of the three round flowers just above the birds wing, are done in Bright Sea Green. For the outside of the three round flowers, use Old Yellow Enamel. For bands and knobs use Old Chinese Enamel.

FOR SEDJI WARE OR WHITE CHINA

Bird, bands, knobs and center of three dark flowers, Old Blue Enamel. For the outside of three dark flowers, Old Pink

Enamel. Leaves, stems and center of three round flowers above the wing, River Green Enamel. For outside of three round flowers, Greenish Yellow Enamel.



DRESSER SET (Page 63)

Albert W. Heckman

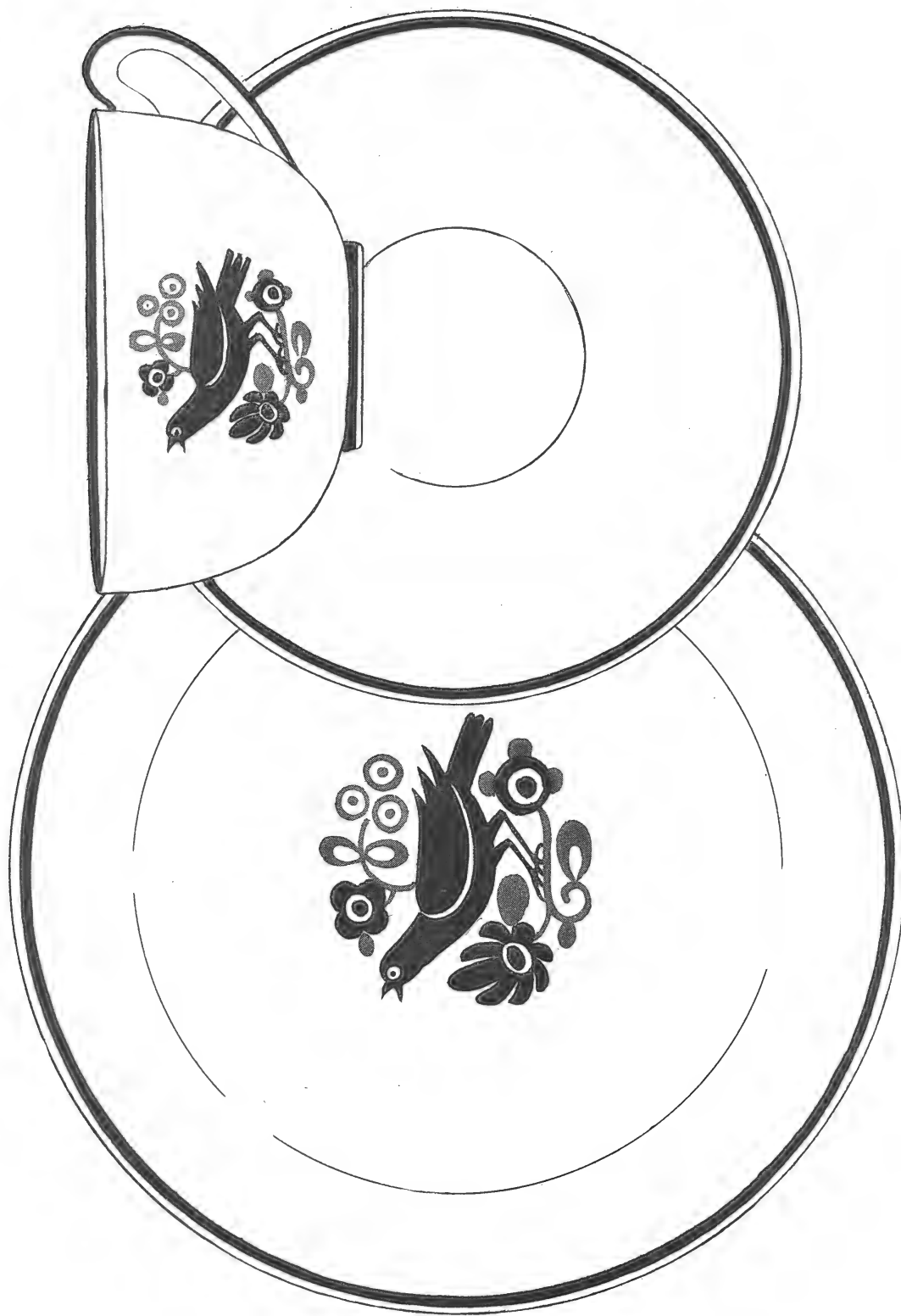
THIS may be carried out in flat enamels with the broad grey bands of dusted color and the narrower ones of Green Gold. Color scheme to suit one's taste or the following treatment may be used. Paint in flowers with blue. Use Banding Blue, Violet No. 2 with a little Deep Blue Green. Dust the broad bands with Glaze for Blue and paint in the narrow ones with White Gold. The little leaves are Moss Green.



SATSUMA VASE, ENAMELS—ELSIE TALLY

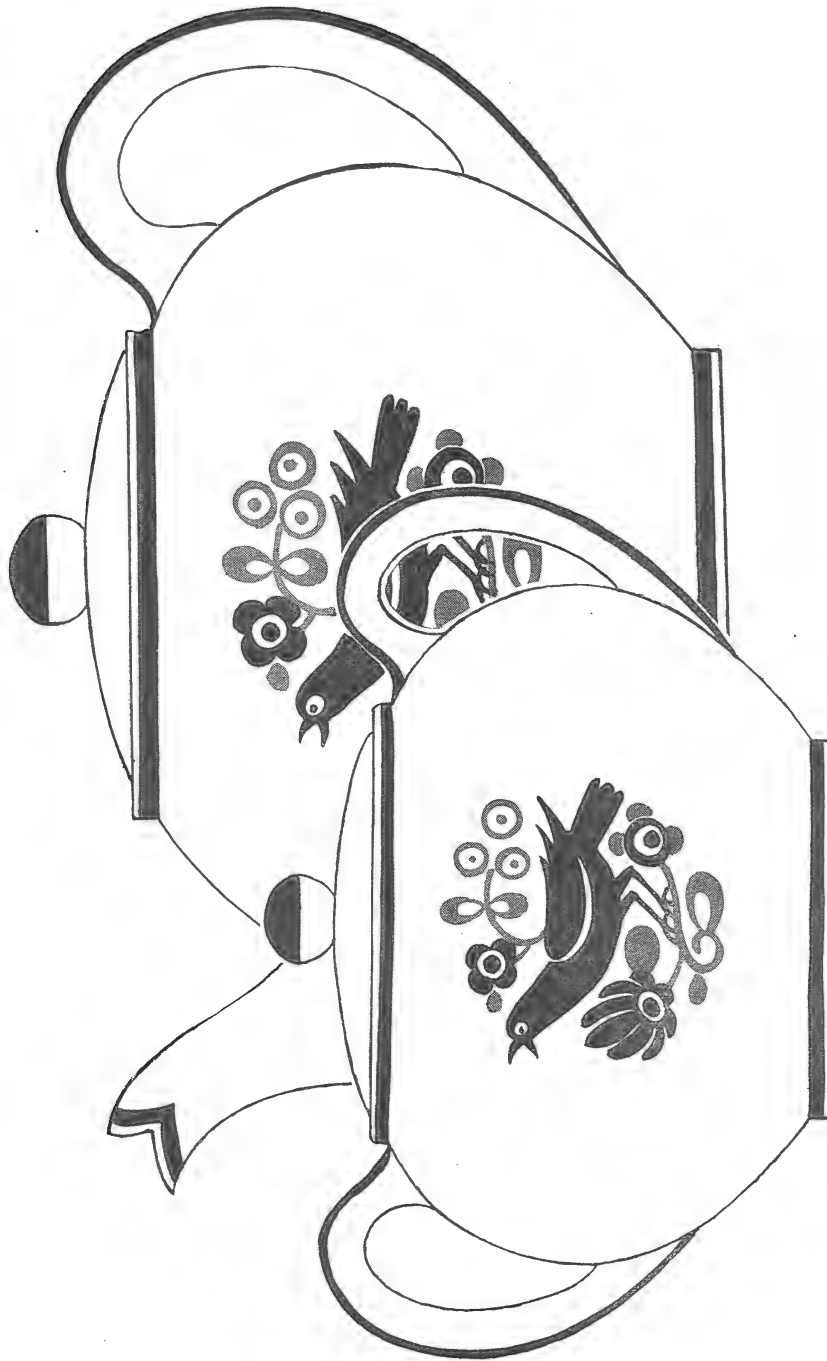
BLACK Outlines. Bands inclosing medallions in Gold, also in space in large medallion between flowers and leaves and in diamond shaped medallions in space between the darkest place nearest flower and dark outer wide line. Old Chinese Blue between leaves and medallion, and in diamond shaped medallion

in darkest place nearest flower. Flowers $\frac{1}{3}$ Old Chinese Pink, $\frac{1}{3}$ Dull Yellow, $\frac{1}{3}$ White, Centers $\frac{1}{3}$ Green No. 1, $\frac{1}{3}$ Light Yellow, $\frac{1}{3}$ White. Belleek showing in all light lines. Leaves in larger medallion, $\frac{1}{2}$ Old Chinese Blue, $\frac{1}{2}$ White and in diamond shaped medallion wide outer line.



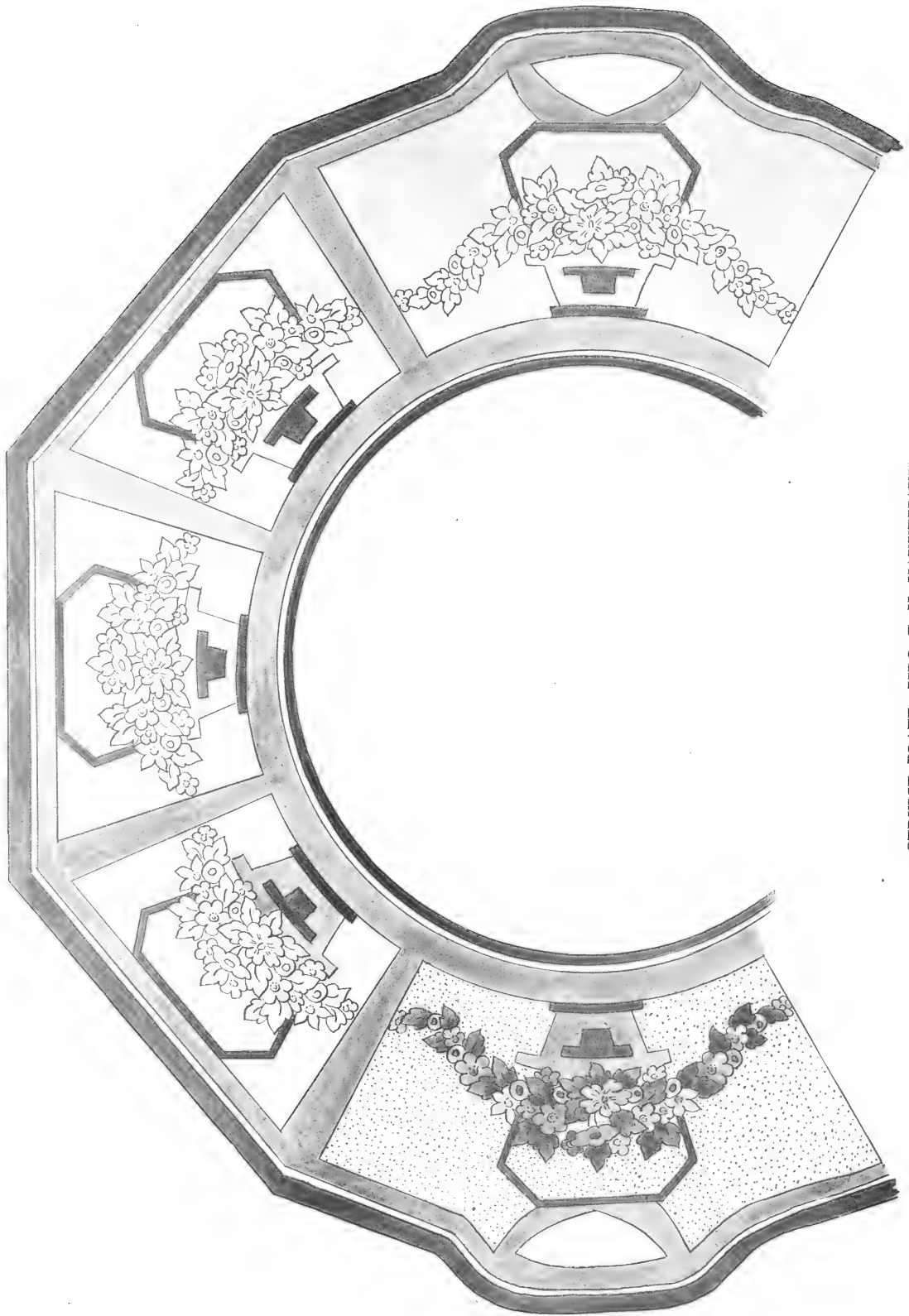
TEA SET, BIRD DESIGN—DOROTHEA WARREN O HARA

(Treatment page 65)



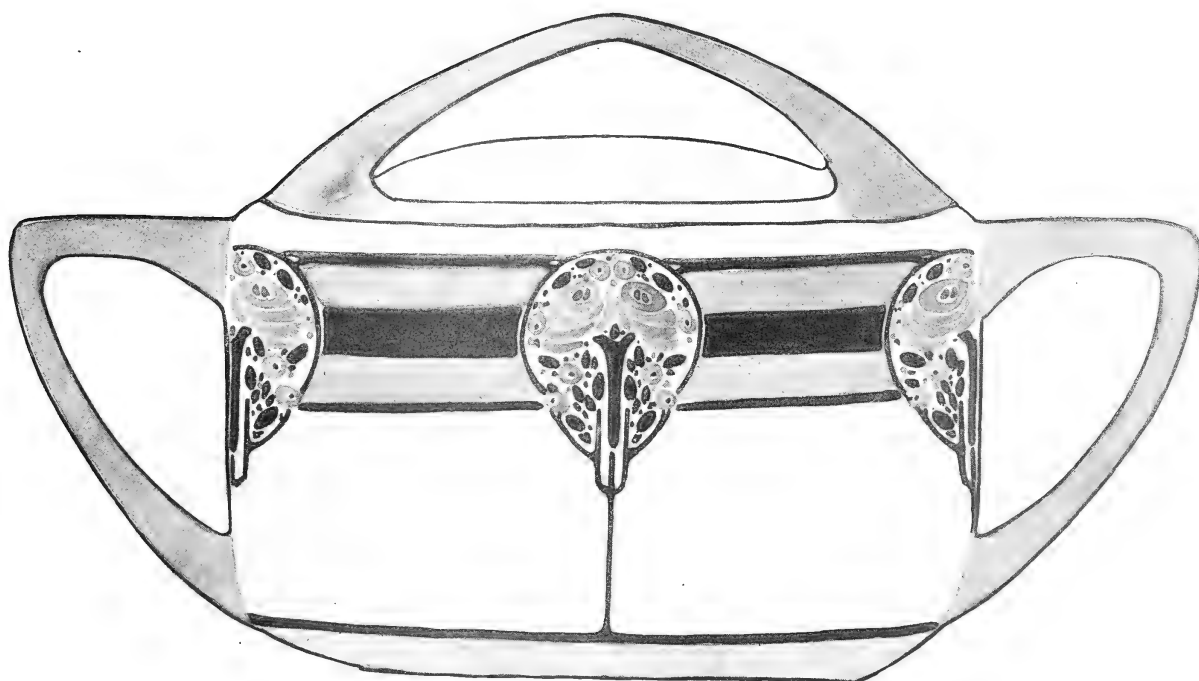
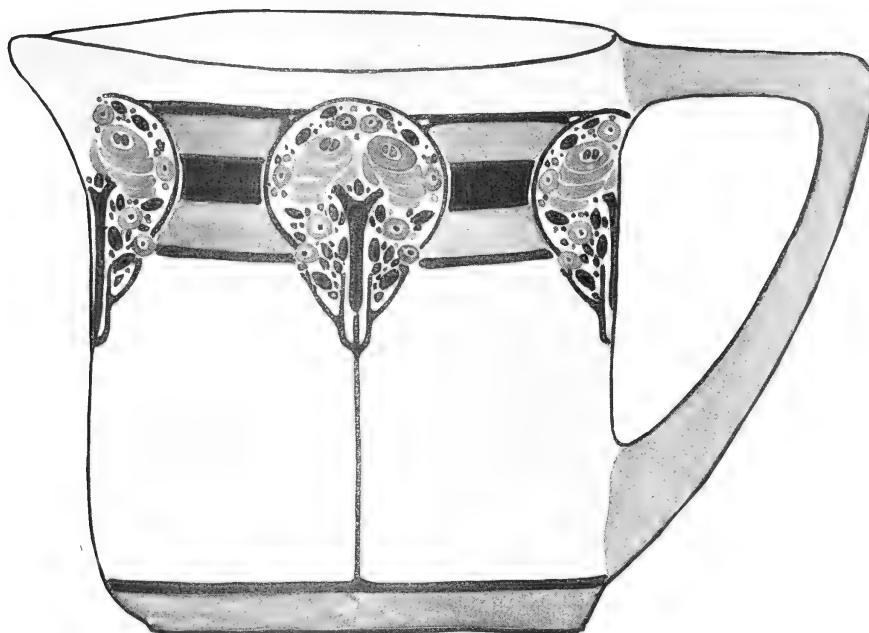
TEA SET, BIRD DESIGN—DOROTHEA WARREN O'HARA

(Treatment page 65)



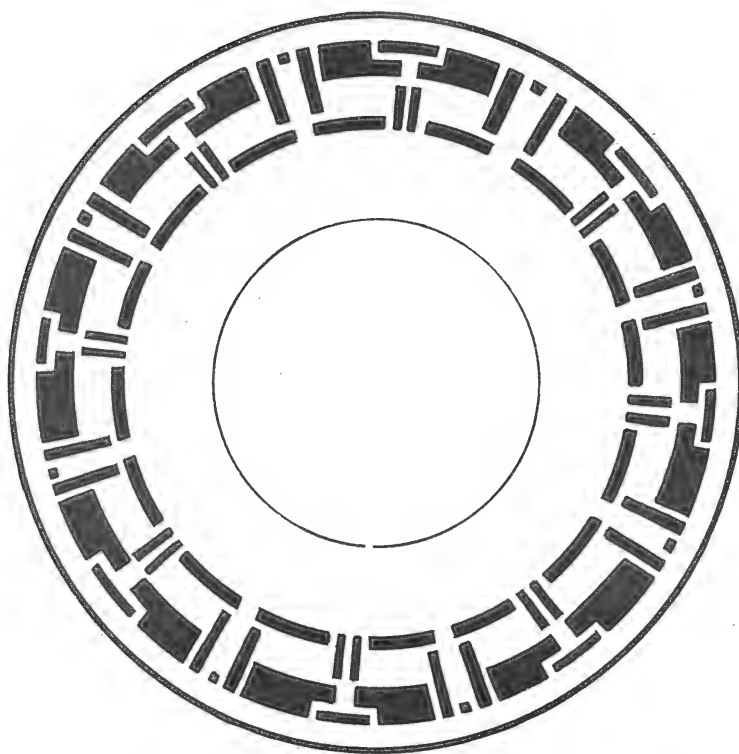
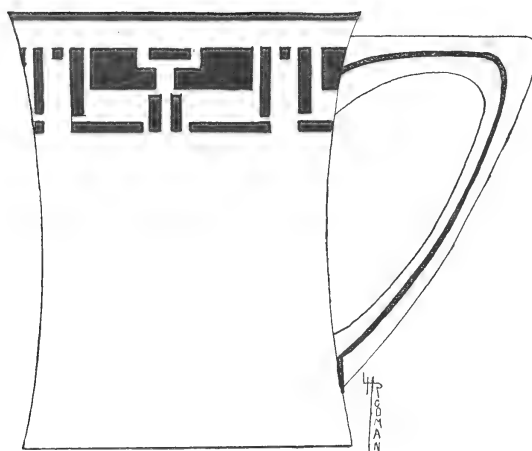
SERVICE PLATE—MRS. F. H. HANNEMANN

Edge and inner bowl, Gold; also dark parts of basket. Spaces between panels and light part of basket tinted with Satsuma. Flowers and leaves in enamels. Flowers, Pink, Yellow Blue and Violet. Berries, Red and Yellow. Leaves, two shades of Green. Gold dotted background.



SUGAR AND CREAMER, ROSE PANELS—KATHRYN E. CHERRY

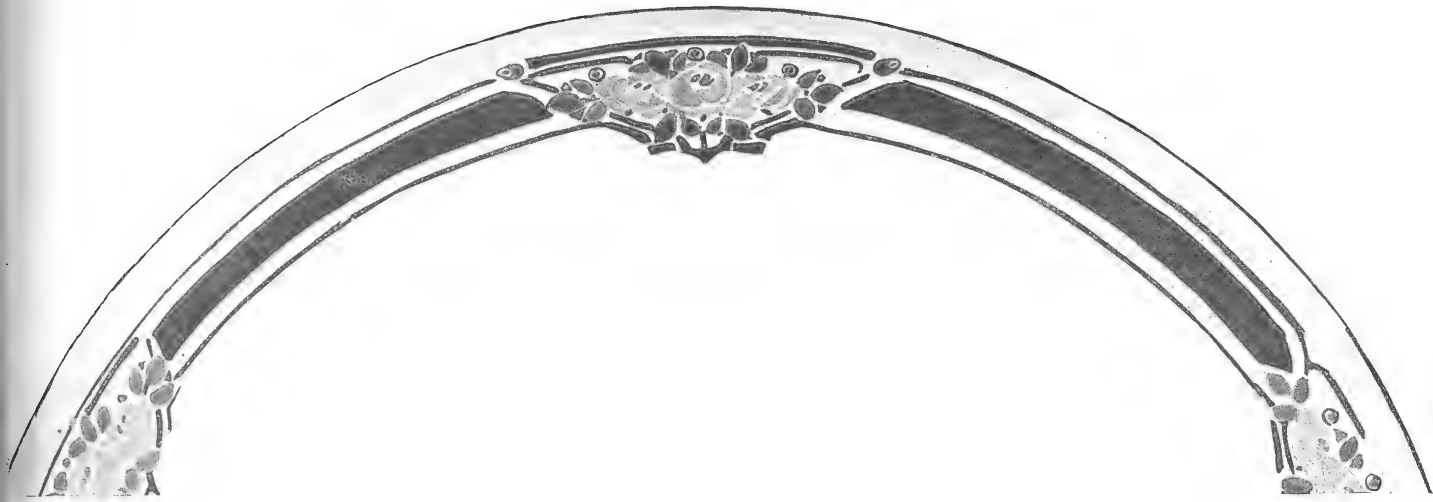
Oil circles in design and dust with Water Green. Oil roses and dust with 1 Cameo and 1 Peach blossom. Paint dark centers with Blood Red and Pink or Rose. Paint grey tones and handles with Lemon Yellow, Yellow Brown and Dark Grey. Also dark tones are Green Gold.



ONE FIRE DESIGN FOR LUNCHEON SET—LEAH H. RODMAN

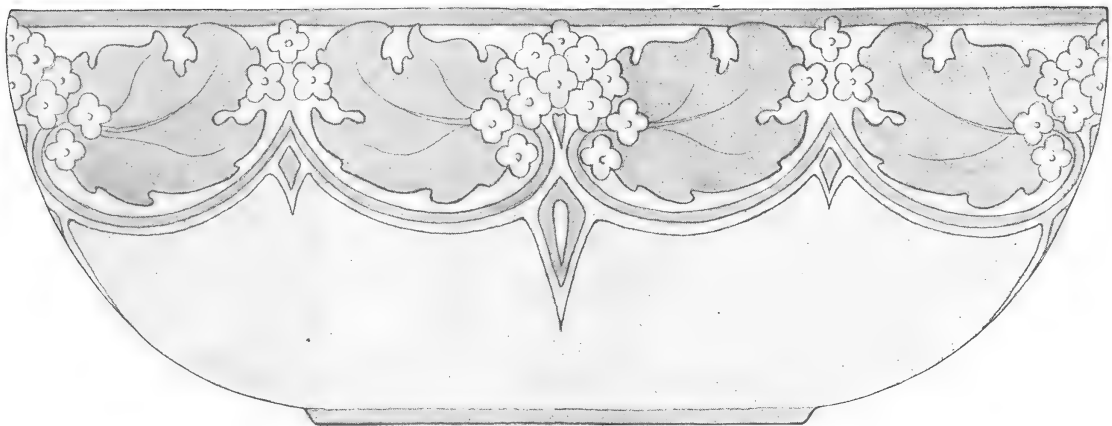
Oil the band at bottom of design and the two long upright bars and dust with Florentine Green. Oil the small square space and the horizontal bar between the two large spaces and dust with Mode, this should be oiled a little heavy.

Oil remainder of spaces and the bands and dust with 1 part Mode and 1 Ivory Glaze.



SERVICE PLATE, ROSE PANELS—KATHRYN E. CHERRY

Oil leaves and buds and dust with Water Lily Green. Oil light part of roses and dust with 3 parts Peach Blossom and 2 parts Cameo. Paint centers of roses and buds with Blood Red and Pink or Rose.
All dark bands and stems are Green Gold.



BERRY BOWL, BLACKBERRY BLOSSOM—SARA E. KING

Outline design either in Black or Gold. The bands, stems and 3 small grey spaces are Green Gold. Second Fire—Oil leaves and dust with 1 part Dove Grey, 1 part Ivory Glaze, 1-5 part Dark Grey. Oil Blossoms and dust with 2 parts Cameo and 1 part Peach Blossom. Retouch Gold.

NEW ART BOOKS WORTH READING

Anita Gray Chandler

"The Cathedrals of Great Britain," by P. H. Ditchfield, M. A., F. S. A. (E. P. Dutton & Co., \$1.75).

This is a reprint of a well known book giving descriptions that are at once instructive and interesting, of the cathedrals of England, Scotland and Wales. There are many artistic illustrations.

"Stately Homes of California," by Porter Garnett. (Little, Brown & Co., \$2.50). Mr. Garnett has pictured the homes and gardens of wealthy California residents. The illustrations are rich with color.

"How to Study Pictures, by Charles H. Coffin. Century Co., \$2.00. There are comparisons of famous pictures from Cimabue to Monet. The illustrations are cleverly arranged to make the text clearer. Anyone who has the least interest in pictures should read this book.

CONVENTIONAL MOTIFS (Page 73)

F. R. Weisskopf

FIRST ROW

L EFT Square—First Fire—Outline in Banding Blue. The large corner ferns are Gold. Second Fire—Go over Gold and fill in flower forms with enamel using Bright Green for the centers and the petals with alternating light and dark Blue.

Middle Figure—First Fire—Stems, leaves, outer petals and outlines in Silver. Second Fire—Go over Silver and fill in flower forms with enamels. Yellow centers, darker part in Orange and petals in Grey Enamel.

Right Square—First Fire—Paint in leaves (omitting outline and stems and outlines of flower forms) with Grey Green. Second Fire—Tint over surface with a delicate coat of Ivory and clean out flowers. Fill in with Enamels as follows: berries, Pale Green Enamel with Black spots. Four petal flowers, Pompeian Red centers, Black circles and Bright Yellow petals. Round flowers, Black centers, Bright Green circles, next circle Bright Blue, and small scallops around in Black.

SECOND ROW

First Figure—Leaves, stems, outlines Yellow Brown, centers and squares Gold; square around centers Enamel Green; larger flowers Albert Yellow, smaller pale shade of same color.

Center Figure—Outlines Black, leaves and stems Black Enamel, tall petals Yellow Enamel, dark part Black, round part Orange Enamels.

Third Figure—Leaves Black Enamel, outlines of flowers, Black. Fill in flowers with bright shades of Enamels, using Blue, Green, Yellow and Red.

THIRD ROW

First Square—Leaves Dark Green Enamel, square flowers Deep Purple with Gold centers, round flowers Yellow Enamel with Orange centers.

Second Square—Outline and lines Gold, dark part, Crimson Enamel, outer petals Grey Enamel, oval petals two shades of Green Enamel.

Third Square—Stems and tendrils Black; leaves Dark Blue Enamel, berries Yellow Enamel.

Fourth Square—Leaves Apple Green; center of flowers Gold, light circle Bright Yellow, dark circle gold, petals Lavender and outside lines Gold.

Fifth Square—Outlines, tendrils and little oblong forms, Emerald Green, scalloped circle and other two dark parts of flower Dark Blue, remaining sections of flower Yellow and Orange.

FOURTH ROW

First Square—Outlines, circles and dots Gold; leaves Black Enamel, corner flowers Carmine with Black centers and Pale Carmine centers inside the Black. Large center flower Black center, Gold around this, petals in two shades of Purple Enamel, six petaled flowers same as corner flowers, other flowers Gold centers, Black next to it and petals Grey Enamel.

Second Square—First Fire—Outline all forms with Banding Blue. Second Fire—Tint entire surface with Banding Blue and a little Grey; clean out flower forms. Leaves and long ovals in flowers in Dark Blue Enamel, petals Gold with outer petals Bright Green, inner oval Orange and circle center left White.



ANSWERS TO CORRESPONDENTS

W. F. L.—Will you please tell me where I can get the crackle ware for decorating? Also what kind of glass is used for silver deposit and decorating?

Almost all the dealers who handle white china carry the crackle ware or Satsuma.

Any good quality of glass can be used and can be bought from a firm carrying china and glass ware or tableware, there is no firm making a specialty of it.

G. P.—How do you fire glass?

2. What kind of glass ware can one paint and where buy it?

3. Should I scald good china when washing it, I've been advised not to.

1. Glass is fired the same as china but requires very little heat. Turn off the heat as soon as you see a glow in the kiln and then open the door to keep the heat from increasing.

2. Answer to *W. F. L.* in this column will answer this question.

3. Yes, you may scald the china it should not affect it if it is well fired.

B. S.—Kindly tell us what paints to use to paint on Ivory?

Water colors are used. It may be necessary to add a little gum arabic to the color

M. M. W.—I etched a grape fruit dish and did not etch deep enough as the design does not show plainly. Would you advise the use of lustrs over the gold in the design? I would dislike to take the gold off the background and do the etching again on account of loss of gold or do you think it advisable?

2. Will you tell me how to shade with lustrs? I have a study for a vase that has yellow lustr at the top, then shaded into light green, then dark green, then olive at base.

3. I have a charcoal kiln and in last firing had a stack of twelve plates with 1-8 inch rim of liquid bright gold. When taken from kiln the gold on one side of nearly all of the plates looked as if it had been fired off just a light yellow brown or cream color and could be rubbed off. The other side was alright. There were little spots and specks where it seemed to have popped off between the bad and good side of plates. There were a great many other pieces in kiln that came out beautifully so I did not think they were underfired. I did not put that on and the fault may have been in that as the lady is a beginner. Do you think it necessary to use the test cones in these kilns and ought the kiln to be out of all drafts?

4. Will you suggest a study suitable for a tobacco jar that is tall and straight I have tried so many studies and none seem to suit the shape.

5. Am sending a piece of broken china mug, will you please tell me what color was used to get the purple background? Also please tell me if the design is stamped or hand painted?

1. The lustrs would separate the design more from the background. Of course it would be better to etch it but that depends on yourself whether you care to do it.

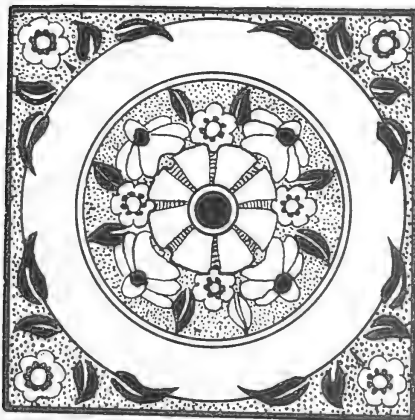
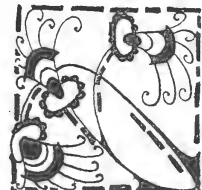
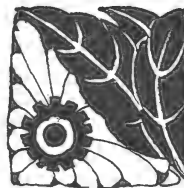
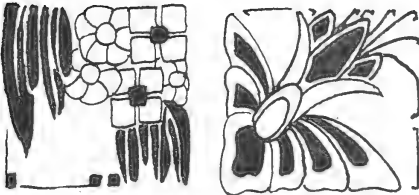
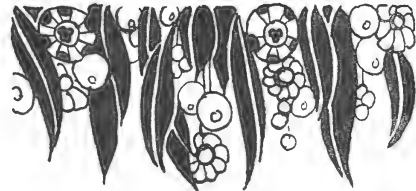
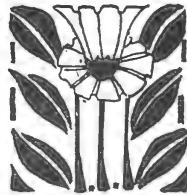
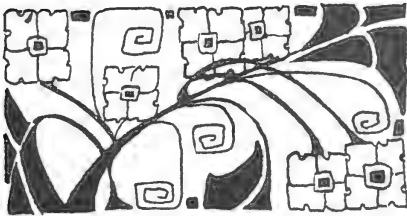
2. Use a separate brush for each color and change quickly from one color to the next so the edges do not dry and leave a line where you join when applying the lustrs and then they may be padded to help the blending.

Are you sure the plates were not in a cooler part of the kiln than the rest of the china, it sounds as though the damaged side must have been near the cool place? Although the trouble may be that the gold was applied too thin perhaps the lady made one brush full of gold do for the entire rim causing the last part to be thinner than the first.

It is not necessary to use cones nor to keep the kiln from the dark unless it is a strong one.

4. A medallion design or panel design will answer on an all over pattern. In May, 1916, magazine, page 5, in upper group the pitcher design on lower row could be adapted or the jar on the center row and also the jar in the lower group.

5. The purple is probably Roman Purple, or American Beauty, or a Violet No. 1. Yes, it is hand painted.



CONVENTIONAL MOTIFS—F. R. WEISSKOPF

(Treatment page 72)

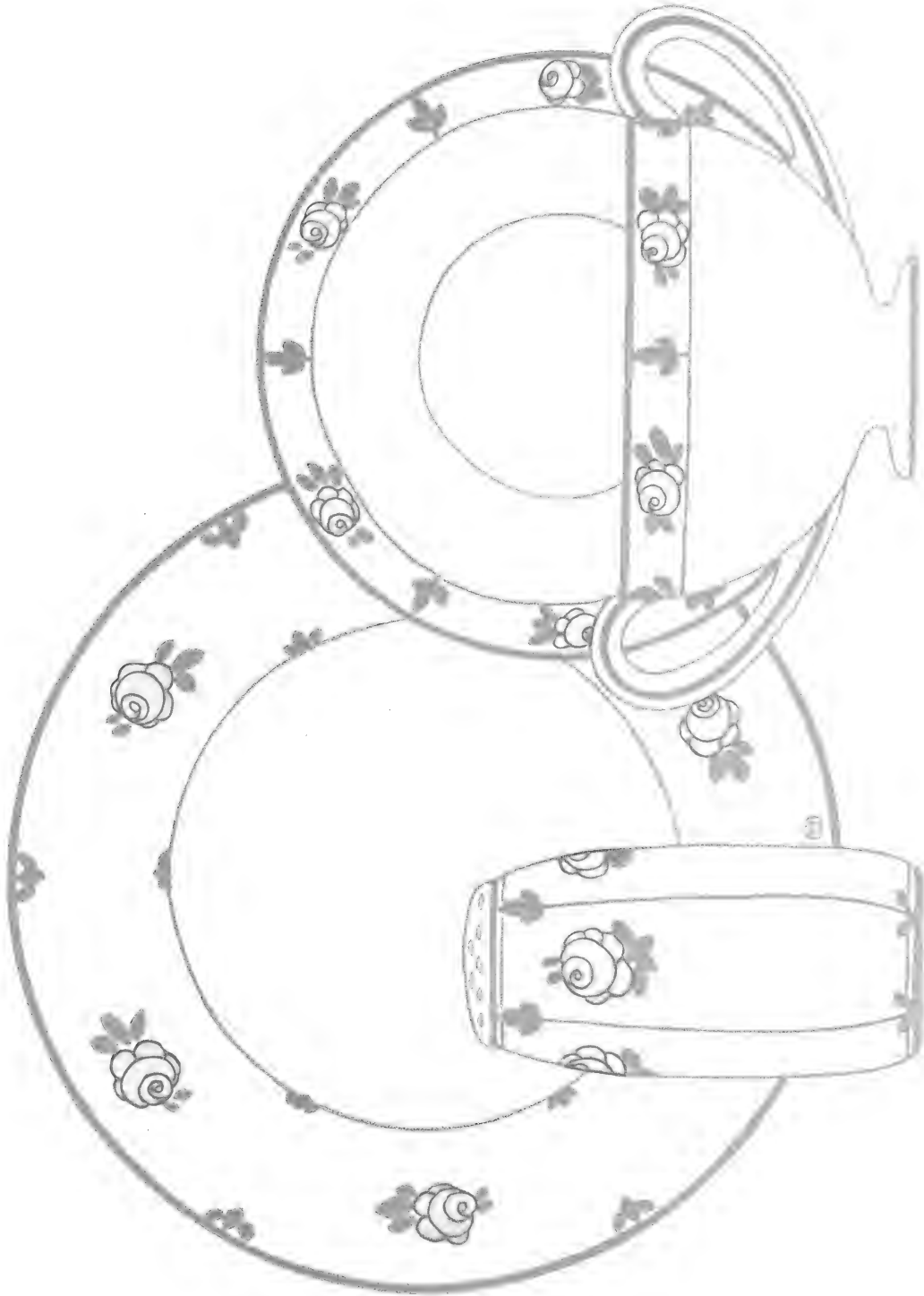


TILE, ORCHIDS—LAURA B. OVERLY

OUTLINE flowers with Violet, leaves with Dark Green. Background, Black enamel. Orchids, Blue Violet enamel, adding 1-10 Rose enamel making Pink Violet. For dark markings in flowers add a very little Crimson Rose enamel with Pink Violet. For yellow markings, rich yellow enamel made by mixing Albert Yellow with white enamel. For light violet petals add White Pink with enamel. For light yellow

petals use a soft yellow enamel made by mixing a tiny bit of Albert Yellow in White enamel. Vein violet petals with darker violet, light yellow petals with pale green enamels. For leaves use Gray Green Enamel No. 3 adding white enamel for lighter green. Outline flower and leaves with Pale Yellow enamel, same as yellow petals of flowers. I would suggest making test of all enamels, to get desired color, before using.

KERAMIC STUDIO



BOUILLON CUP, SAUCER, PLATE AND SHAKER—ALBERT W. HECKMAN

See Naturalistic Section, page 40, for treatment

KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.

KERAMIC STUDIO

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No. 6809 Price 40c



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No china catalogue issued, write me if you wish other shapes.

Refer to back numbers of *Keramic Studio* from April to date, for other shapes and prices.

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REMITTANCES!!!



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How to apply Enamels by Mabel C. Dibble.....	.50
Book on Methods for painting in Water Color by Gertrude Estabrook	1.00
Colors and Coloring in China Painting Ceramic Supply Co.....	.25
Lunn's Practical Pottery, 2 vols. (or vols. sold singly \$2.00 each).....	4.00
The Teacher of China Painting by D. M. Campana.....	.79
Firing China and Glass by Campana.....	.37
Book of Monograms by Campana.....	.42
Flat Enamel Decoration in China by Mrs. L. T. Steward.....	1.00
Home Furnishing by Alice M. Kellogg (Pub. at 1.50).....	.75
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NEW BOOKS RECEIVED

The following list of new books is published by the
Council of the American

Philosophical Society

1877-1878

Philosophy of the Human Mind, by John Dewey, M. A.

Chicago, Ill., 1877. 12mo. 100 pp. \$1.00

Philosophy of the Human Mind, by John Dewey, M. A.

Chicago, Ill., 1877. 12mo. 100 pp. \$1.00

Philosophy of the Human Mind, by John Dewey, M. A.

Chicago, Ill., 1877. 12mo. 100 pp. \$1.00

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Chicago, Ill., 1877. 12mo. 100 pp. \$1.00

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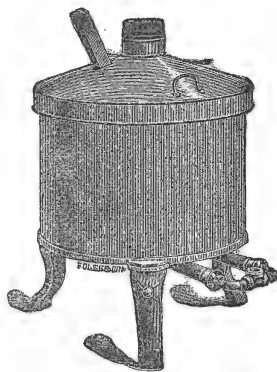
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GLADIOLI—JANE P. BAKER.

See Naturalistic Section, page 48, for treatment

KERAMIC STUDIO

Vol. XVIII, No. 6.

SYRACUSE, NEW YORK

October 1916



THE Publishers and Editor of *Keramic Studio* are still struggling with the problem of "making the punishment fit the crime" i.e.: making the income fit the outgo since the raise in all printing materials. We have several plans under consideration and hope to make a definite announcement in November. We are seriously considering publishing a separate

Magazine for the painters of the naturalistic, not because of any increasing demand, as it is quite evident that naturalistic treatment of porcelain is on the wane, but because there is a large contingent of china painters who never have been or can be brought into the fold any other way. If the mountain will not come to Mahomet, the prophet must go to the mountain. If we should publish a china painter's Magazine for the naturalistic lovers' very own, we could give them the best obtainable semi-naturalistic designs and little by little the insidious spirit of design would creep in and one by one they would desert to *Keramic Studio*—which in the meantime we shall be using every effort to improve. We would be glad to hear from our readers on this suggestion. We are also planning several new departments for *Keramic Studio*—a page on table linens and furnishings—a page of club and studio notes are among the near probabilities.

* * *

We find it more difficult than we expected to secure good articles on glass decoration. Several china decorators have successfully tried glass work, but consider that their work is too experimental and their experience too limited to enable them to write articles. Others who have studied in Europe do not think that they are familiar enough with American materials. However we have been promised articles on work done with materials which are found on the American market and hope to be able to publish them before long.

Good colors for glass decoration are advertised in *Keramic Studio*. The following firms turn out very good undecorated glass shapes:

Red, pink, blue and green glass, fancy shapes:
Westmoreland Specialty Co., Grapeville, Pa.
Cambridge Glass Co., Cambridge, Ohio.
Geo. Borgfeldt & Co., Irving Place and 16th St., New York.
Table Glassware for gold decoration:
Bryce Bros. Glass Co., Mt. Pleasant, Pa.
United States Glass Co., Pittsburgh, Pa.
Fostoria Glass Co., Moundsville, W. Va.
Central Glass Works, Wheeling, W. Va.
Lamp Globes and Shades:

Scandinavian Glass Manufacturing Co., Avant, Okla.

In addition to these the firm of A. H. Heisey & Co., Newark, Ohio, are, we think, selling at retail some excellent undecorated shapes. Most of them however will probably not sell at retail but decorators who are interested should urge their dealers to make arrangements for lines of undecorated glass with the wholesalers or manufacturers. Dealers will take interest in this as soon as they see a demand for it. As we have

explained before, the demand for decorated glass has increased very much in late years but so far all the work is done commercially. There is room for good artistic work

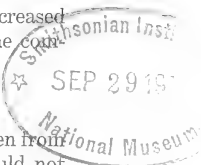
* * *

Meanwhile we do not see why beginners' notes even from people who are not experts and are experimenting would not be as interesting and valuable as articles by experts. There are no great mysteries about glass decoration, it is a question of practice. American materials and American methods will do. We just have in mind a letter from a subscriber received some time ago. This china decorator made experiments in her regular china kiln both in glass work and in pottery, with very successful results. It seems to us that the results of such experiments would make just as interesting reading as more expert articles, although articles by more experienced people will also be welcome in our columns and we hope to have them before long.

Anyway this china decorator who was not afraid to try glass work and pottery in her china kiln shows the right spirit. That is the right way to get somewhere, and such an example is particularly encouraging at a time when there is a very unfortunate tendency among china decorators to commercialize their work. The leaders are of course showing originality in design and fine workmanship and their work is more and more recognized in exhibitions. But what of the large number of copyists, who do not try to do some work of their own, do not learn to do original work because they do not try. To this unfortunate habit of copying has now been added decalcomania, a process which is exclusively commercial. It is true that these ready made designs may be used intelligently by transferring a motif here and there and leaving room for original treatment of the rest of the decoration. But it is a temptation to many to use transfers indiscriminately. These commercial processes save time and labor, but they throw your work into competition with the product of factories where the production in large quantities reduces the price to a point which for the amateur china decorator would be the starving point.

Amateur china decoration is an occupation and a livelihood for thousands of women in this country. Its foundation rests on the still widespread idea that "hand painted" china is something much better than the factory china. As long as this idea prevails the public will be willing to pay more for handwork than for commercial work, and the idea is justified as long as amateur china decoration remains individual, original art work, different from the commercial. With their unfortunate tendency to copy somebody else's work, are not amateur china decorators risking to kill the goose that lays the golden egg?

Why then, you ask, does *Keramic Studio* publish designs for copying if they are not to be copied? You will note that we said copyists, *who do not try to do some work of their own*. We publish designs of varying degrees of merit, as inspiration, suggestion. We expect that beginners will at first simply copy, then adapt, by degrees learn to take parts or motifs from the design and make new arrangements and finally make their own motifs and designs, in this way they may arrive at developing latent talent for design and do original work, and, if it is in them, rise to the front rank of ceramic decoration.



DESIGN FOR BOWL (Page 86)

Mrs. Dante C. Babbitt

A BELLEEK bowl will be the best selection. Tint all over with Warren's Grey Green glaze and fire. Divide into three parts, draw design accurately for one part and carefully trace balance. If not sure of one's self it is now best to lightly go over tracing with ink. Then outline in equal parts Grey for Flesh and Black. Do not fire until you know your outlining is perfect. The flowers are white enamel toned ever so slightly with Yellow Brown. The center, markings and pistil of flower are Pale Lavender. Mix a small quantity a trifle deeper in tone to shade the little seed like center. The stems, bud forms and all bands and lines are Warren's Green enamel No. 2 and one-half Relief White with a touch of Brown Green for more depth. The diamond shapes in border are

Lavender and larger half circles of the green enamel mixture. The beauty of this simple design with its quiet coloring is depending chiefly upon the care and accuracy of the execution.

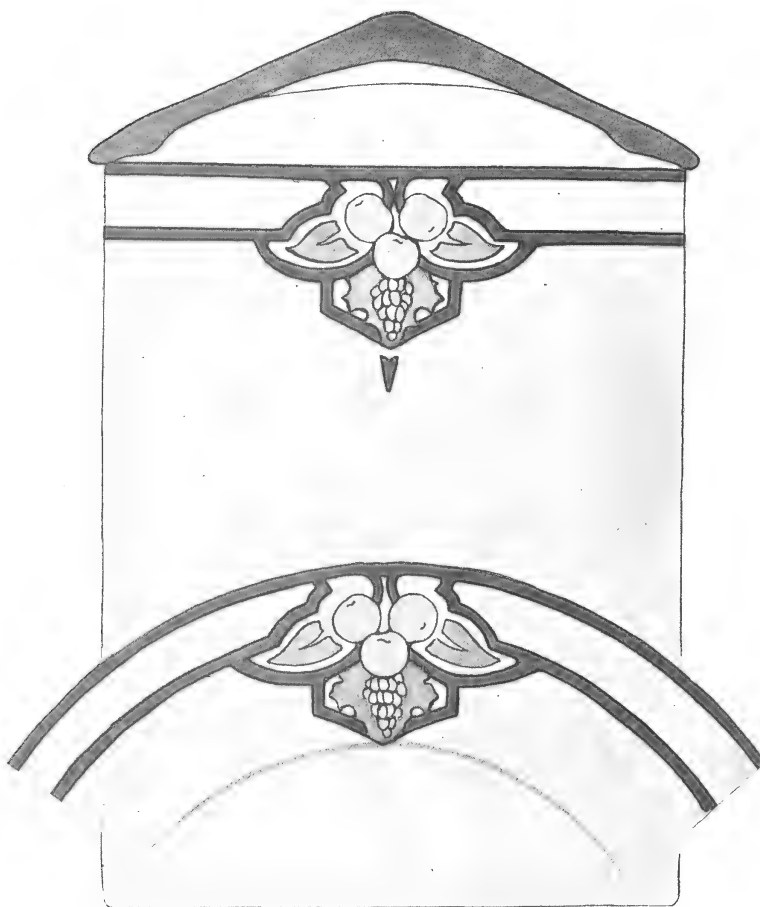


DRESSER SET (Page 79)

Kathryn E. Cherry

OIL the roses and dust with Cameo 2 parts, Peach Blossom 2 parts. The green is Florentine Green. Paint in the daisies with Deep Blue Green and Banding Blue, the centers are Yellow Brown. Then paint in the Gold.

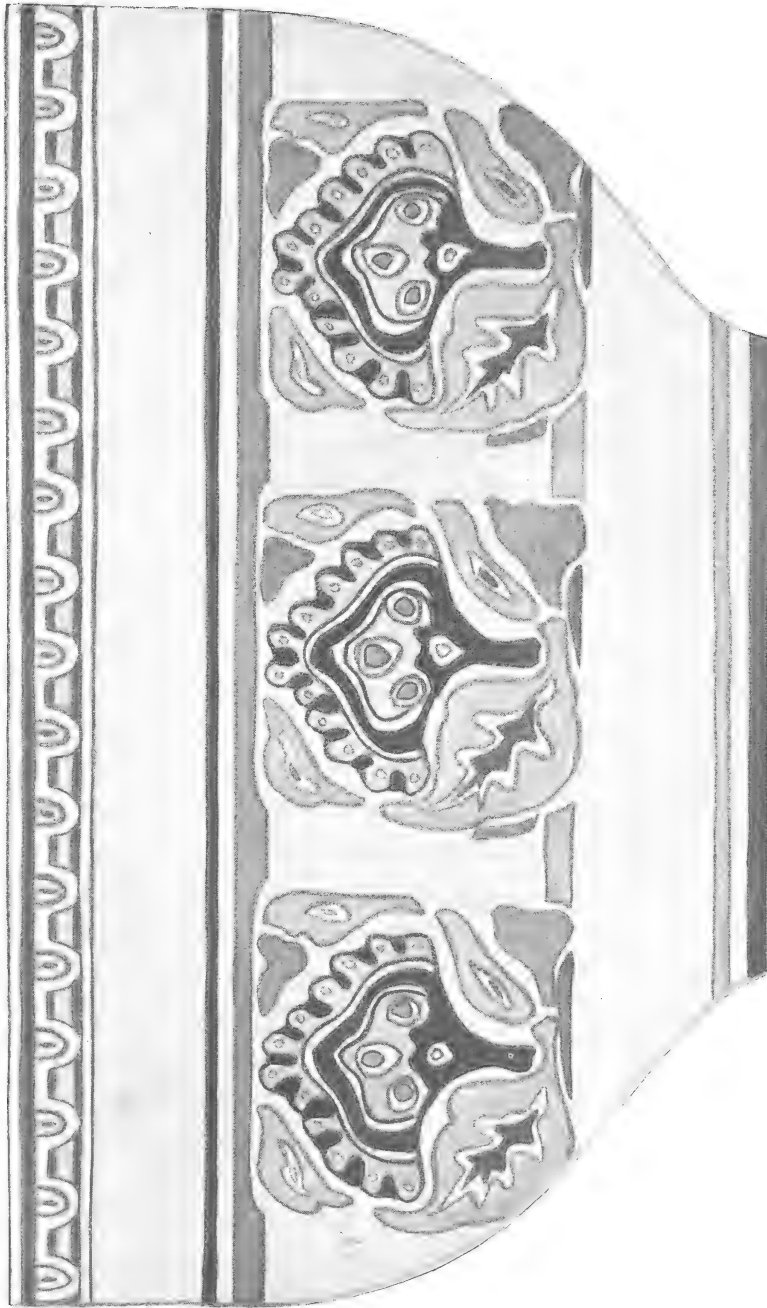
Second Fire—Paint in the background with Yellow Brown, Grey Yellow and Grey for Flesh. Then go over the gold again



HONEY JAR AND PLATE, FRUIT MOTIF—SARA E. KING

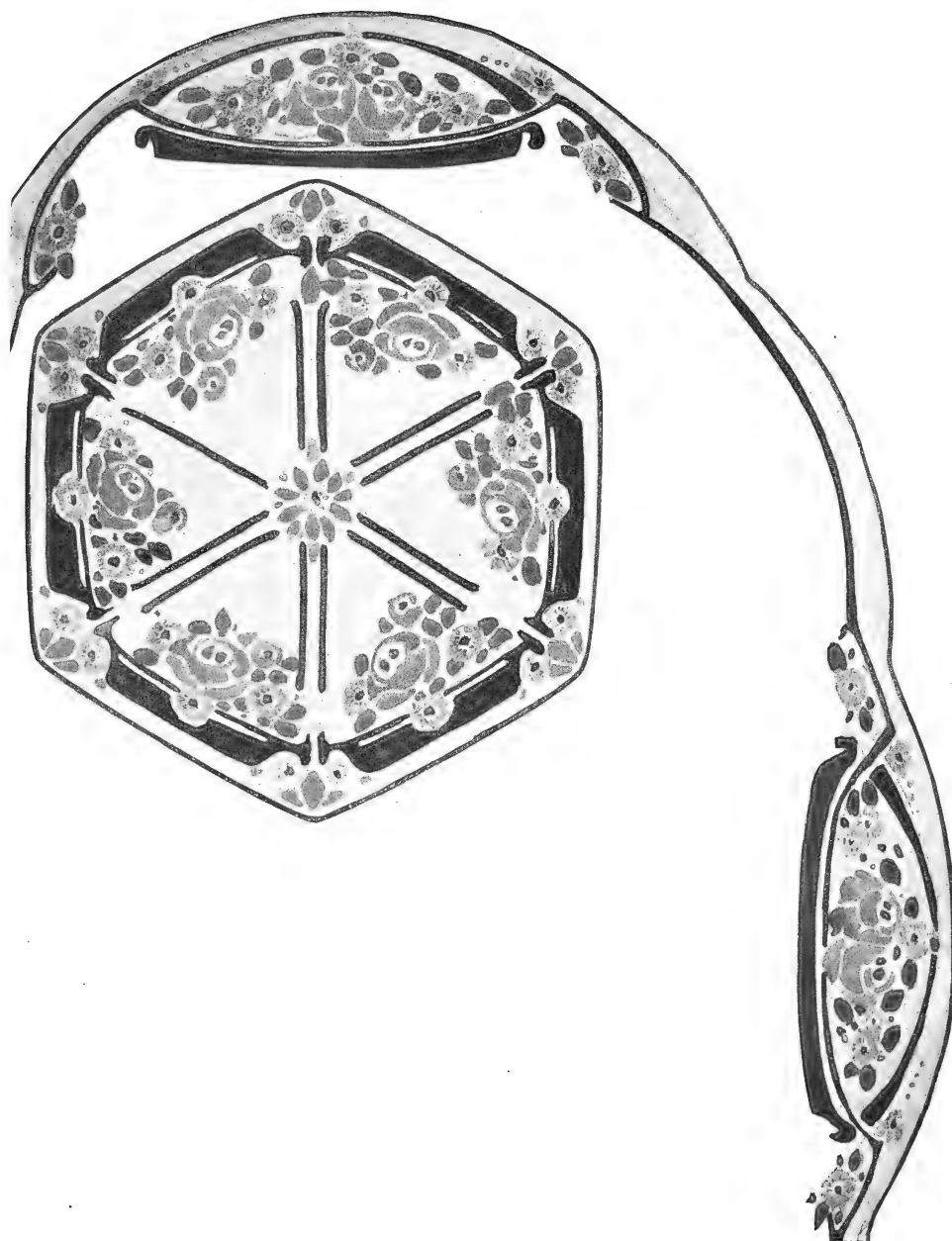
FIRST Fire—Outline in Deep Violet. Second Fire—Tint back-ground in Oriental Ivory. Before going further, clean up bands and design carefully. Paint peaches Albert Yellow; leaves, Leaf Green; grapes, Violet; bands, handle and

small inset, thin wash of Roman Gold. Third Fire—Shade peaches with light tone of Blood Red; accent grapes with Royal Purple; and go over gold parts.



BELLEEK BOWL IN ENAMEL—ELISE H. TALLY

B LACK outlines and darkest places solid Black. Bands Yellow, $\frac{1}{2}$ White. Big space at center of flower $\frac{1}{3}$ Green No. 1, closest to flowers in Gold. Leaves $\frac{1}{2}$ Dull Violet $5\frac{1}{2}$ Dark $\frac{1}{3}$ Light Yellow, $\frac{1}{3}$ White. Inside border light space $\frac{1}{2}$ Lavender, Blue, center veins Old Chinese Pink, also top scallop of flower $\frac{1}{2}$ White. Centers $\frac{1}{2}$ Dull Yellow, $\frac{1}{2}$ White. Bands Black and the three center eyes. Little dots on pink scallop $\frac{1}{3}$ Dull Gold.

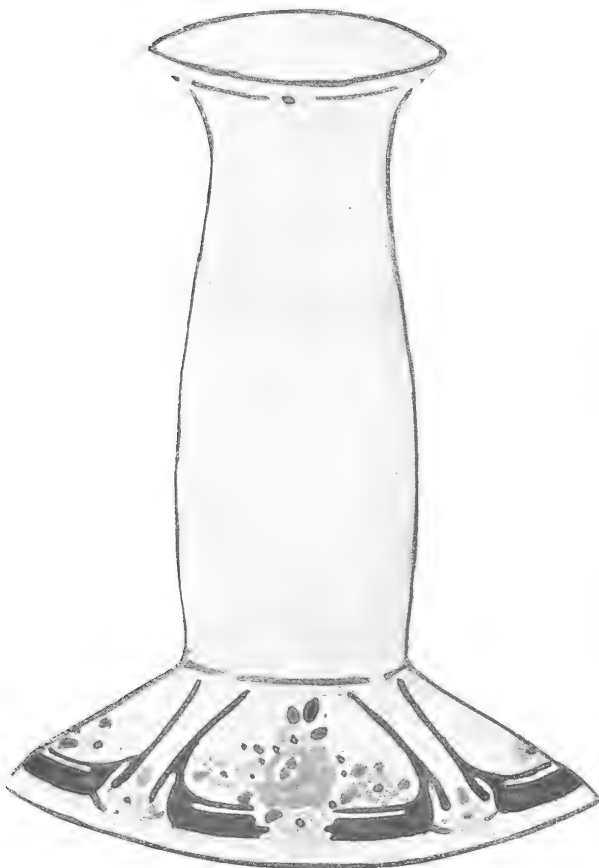


DRESSER SET—BORDER OF TRAY AND TOP OF PUFF BOX—KATHRYN E. CHERRY (Treatment page 7c)

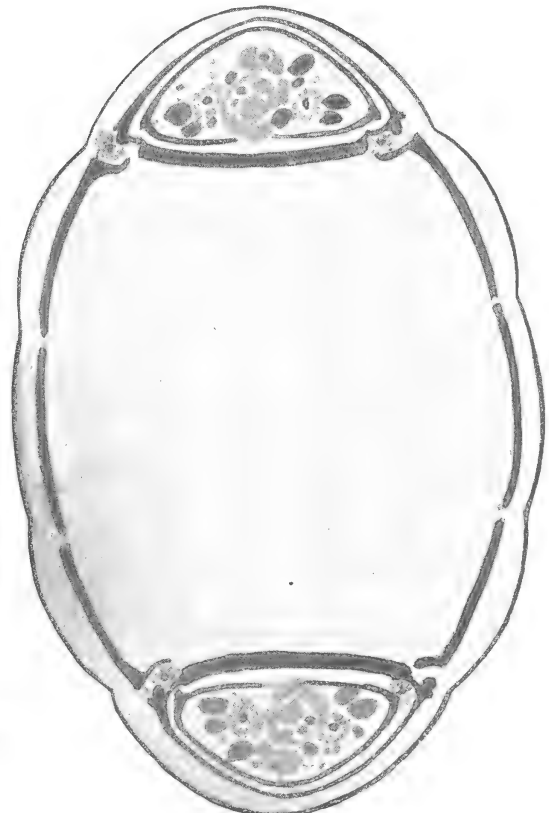


DESIGN FOR PLATE—JESSIE HURD BLACK

Large leaf and bud Grey Green. Flower, Orange. Three dots in center Blue. Stems Red Violet.



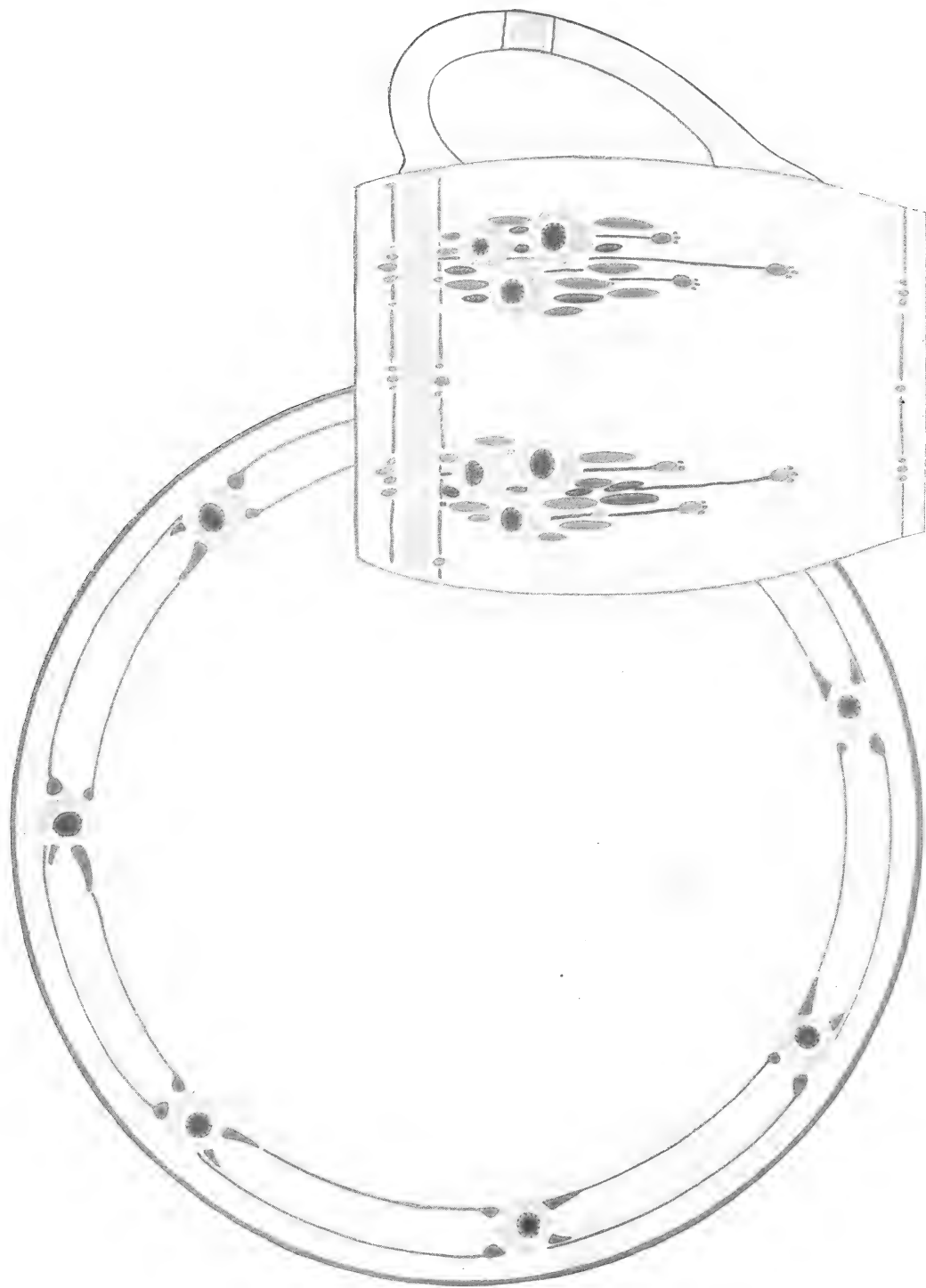
CANDLESTICK



PIN TRAY

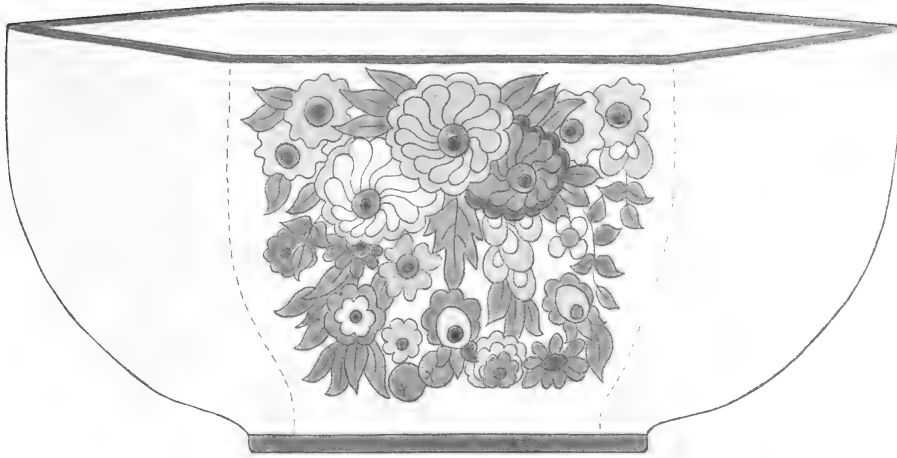
DRESSER SET—KATHRYN E. CHERRY

(Treatment page 76)



MILK MUG AND PLATE—ALBERT W. HECKMAN

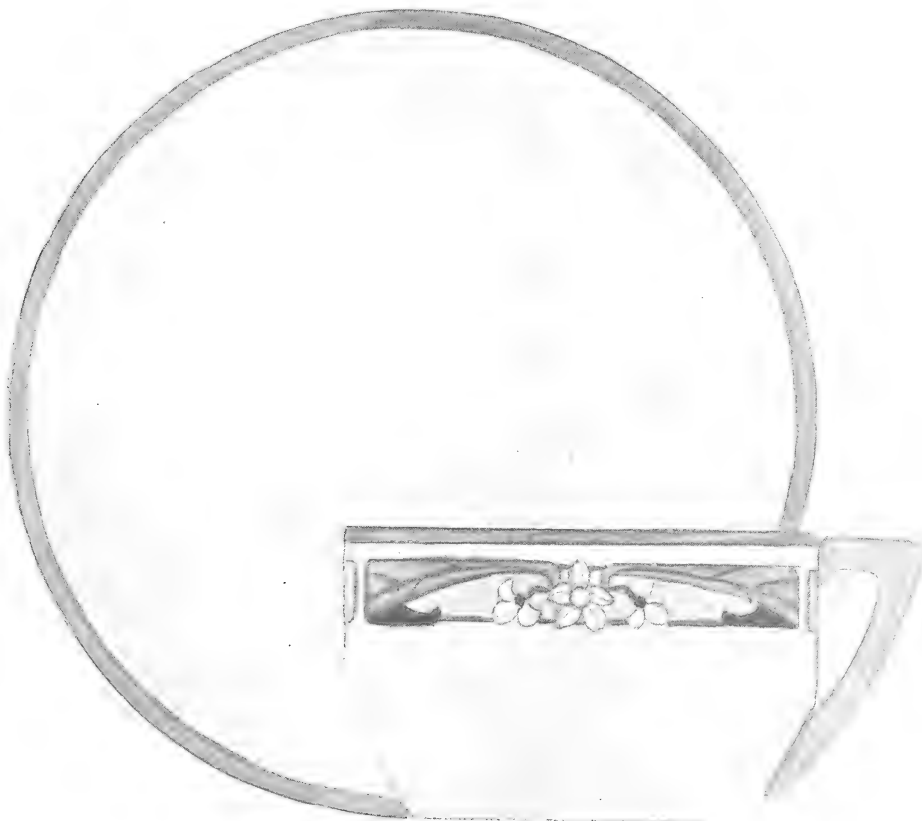
This may be carved out in yellow flowers with orange centers, green leaves and bands or with blue flowers, violet centers and green leaves and bands.



SATSUMA BOWL IN ENAMELS—ETHEL NAUBERT HAMILTON

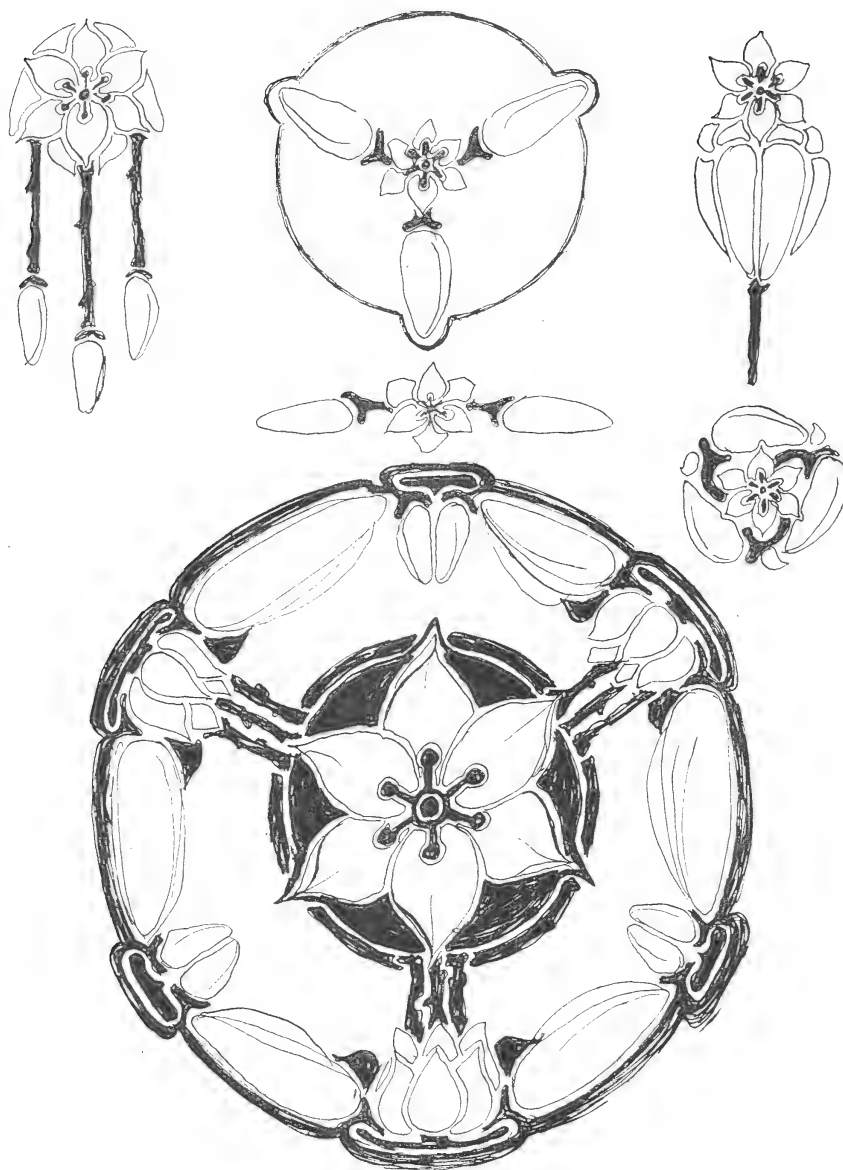
FIRST Fire—Outline design in Black. Rim with Roman or Green Gold. Six repeats were used on the bowl. Second Fire—In this design the regular painting colors were added to the Soft Enamel, care being taken to keep all colors very light, pastel tones except the Yellow Brown in the large flower at the right. Middle flower is Baby Blue. Flower at the left is Peach

Blossom. Blossom under the pink one and the oval figures are Violet. Remaining blossoms are Ivory, Yellow Brown, Peach Blossom, Baby Blue, and the two apples are Yellow Brown. Put on second Gold rim. A third fire may be necessary to darken the colors.



DINNER SET, CUP AND SAUCER—LILLIAN MILLER

(Treatment page 85)

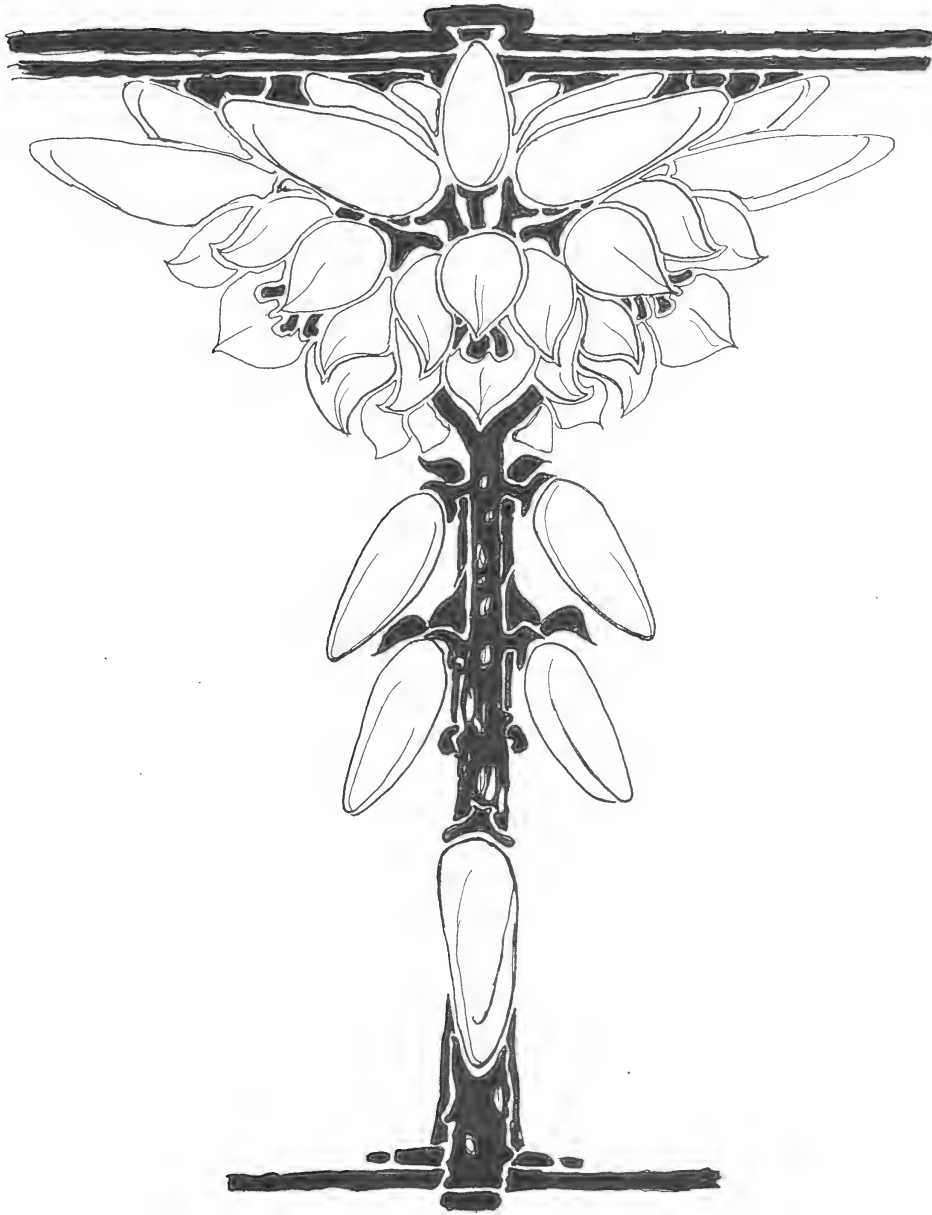


SOAP WEED FOR ROUND BOX DESIGN—ESSIE FOLEY

OUTLINE heavily with Banding Blue and a little Copenhagen Blue. Stems and bands are of the same. Second fire—Paint flowers with Deep Blue Green and a little Turquoise or Sea Green. The large buds are Violet and a little Copenhagen Blue. Dark space around center flower and the remaining small dark spaces are Yellow Green, a little Shading Green

and Brown Green. Center of large flower is Yellow Brown and a little Yellow Red. Background is Dark Grey and a little Banding Blue.

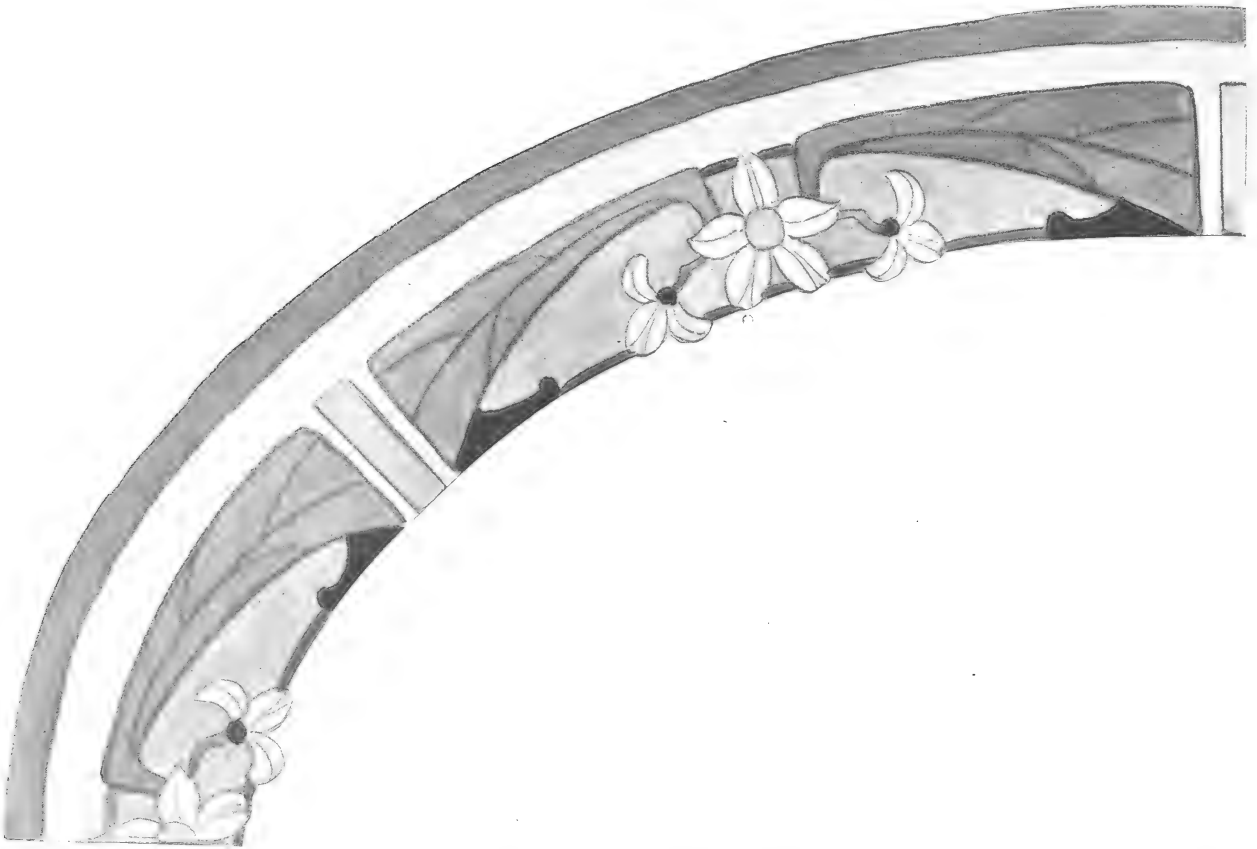
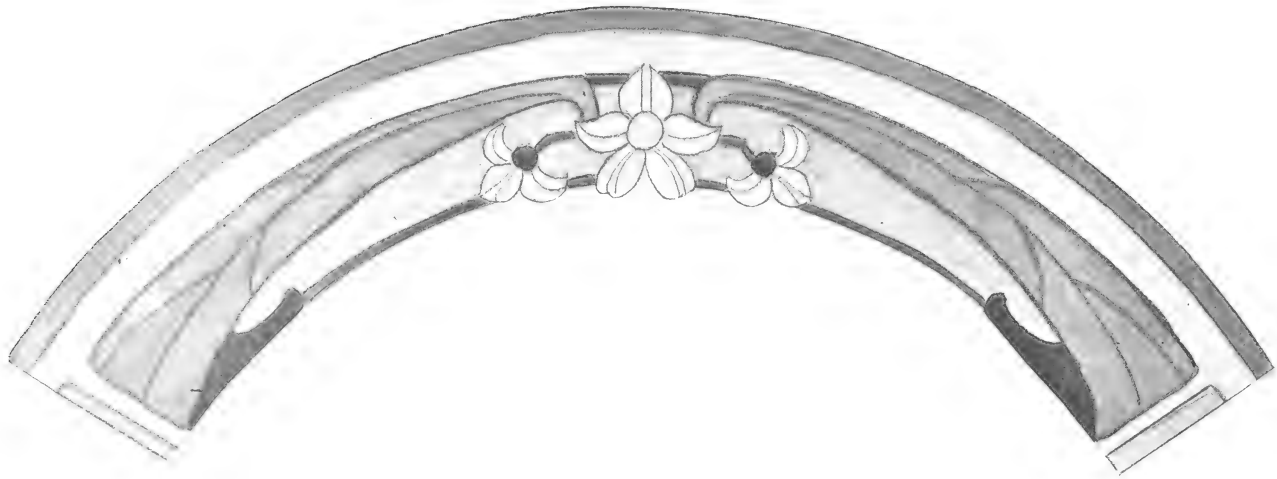
For small motifs outline and all dark sections are Gold and for second fire flowers are oiled and dusted with Grey Blue and buds with Cameo and a little Peach Blossom.



SOAP WEED FOR VASE—ESSIE FOLEY

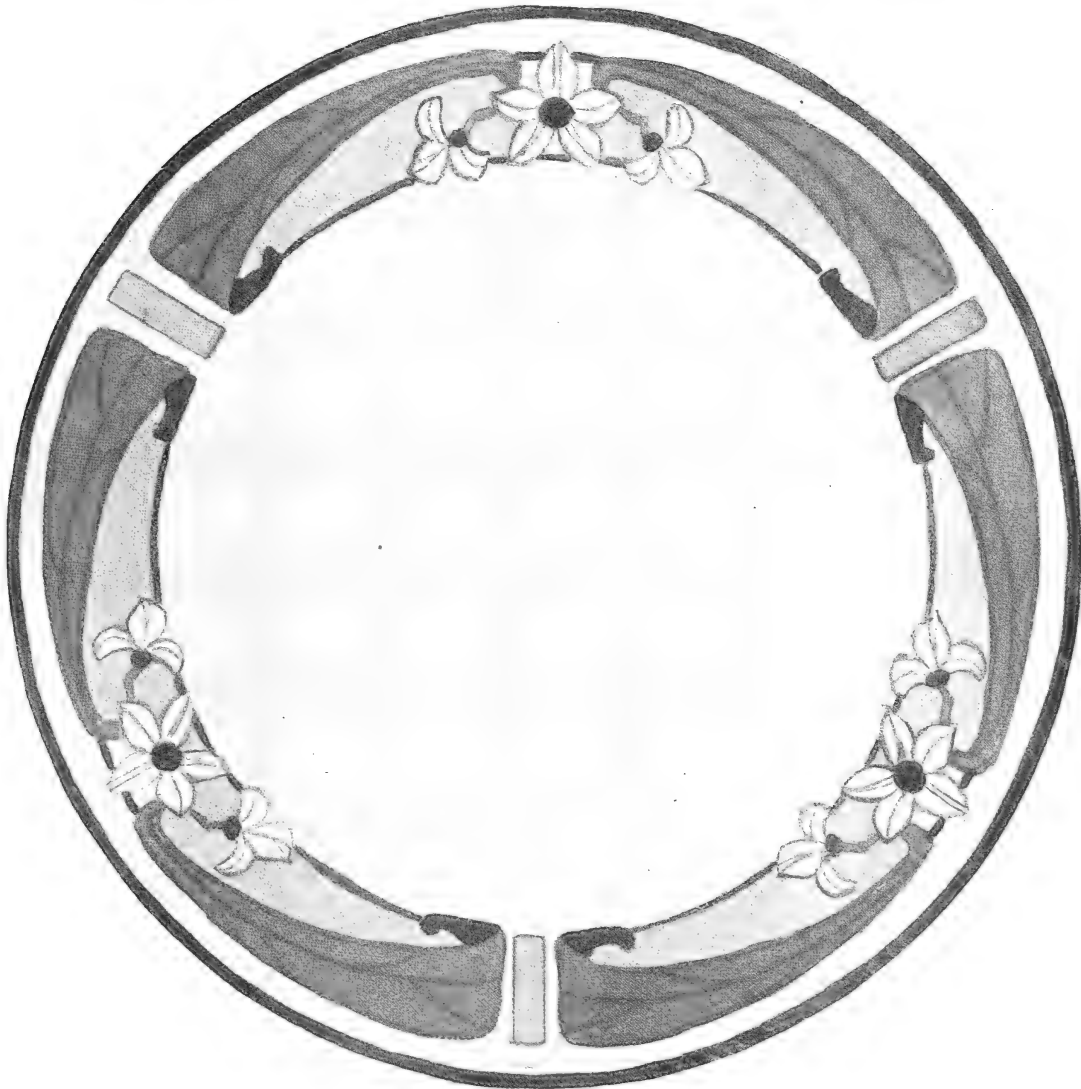
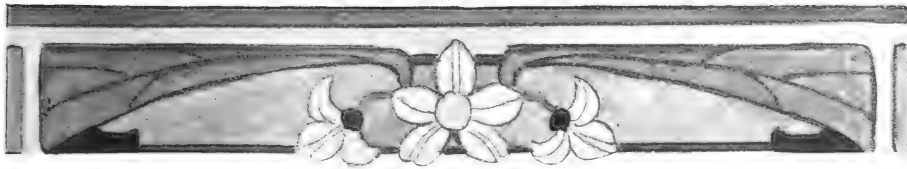
TO be carried out in enamels on Belleek, Satsuma or Nippon ware. Outlines in Black if desired or the outline may be omitted. The five large buds at top of design and the five at lower stem are 1 part Wistaria and 2 parts White Enamel. The three upper petals on the open flowers are 1 Warmest Pink and 1 White. All the lower petals and the small ones at top of

vase are Warmest Pink. Dark centers in flowers are Orange No. 3. Stems are 2 parts Silver Grey, 1 part Warm Grey. Caps of buds are Meadow Green. Bands are Blue Green. If Nippon ware is used tint background with Albert Yellow and Dark Grey to give an ivory tint.



DINNER SET—LILLIAN MILLER

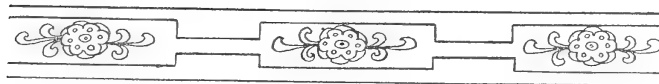
(Treatment page 85)



DINNER SET—LILLIAN MILLER

OIL dark turn over part of leaf, the cap of the bud and the veining and dust with Water Lily Green. The lines in flowers and the bands are Green Gold. Center of large flower is painted with Albert Yellow.

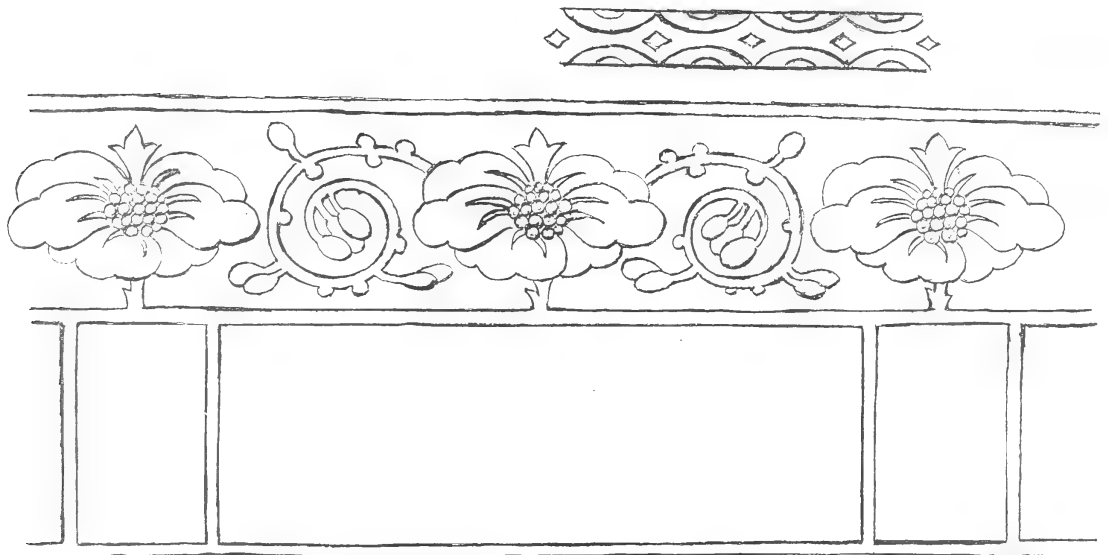
Second Fire—Oil grey tone under the leaves and the vertical bar and dust with 1 part Mode and 2 parts Ivory Glaze. Oil leaves and dust with Glaze for Green. Retouch the Gold.



SATSUMA BOX IN ENAMELS—IDA NOWELLS COCHRANE

LARGE flower petals Sky Blue, Center of flower Apple Green. Large circle in center Corn Flower Yellow. Small circles Austrian Red. Flower toward top of design Corn Flower Yellow. Small oval in flower Apple Green. Small flower at lower side of design Coral with Sky Blue center. All leaves

and stems Apple Green. Conventional figures surrounding flowers and leaves in Green Gold. Background and edge of lid Black paint. Upper and lower edge of border Black and flower same as center of large flower on lid. All colors used are enamels except Black.



DESIGN FOR BOWL—MRS. DANTE C. BABBITT

(Treatment page 76)

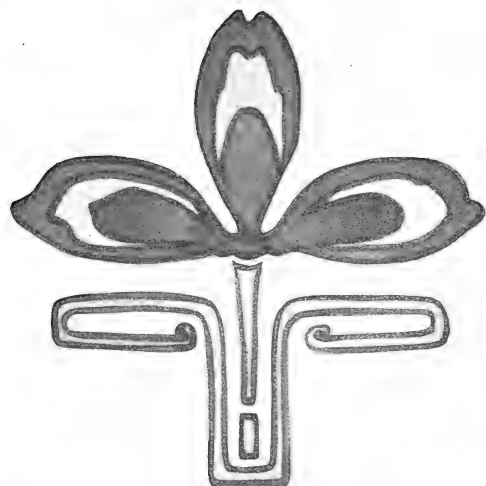
SUGGESTIONS FOR CONVENTIONAL CLOVER MOTIF

Lena E. Hanscom

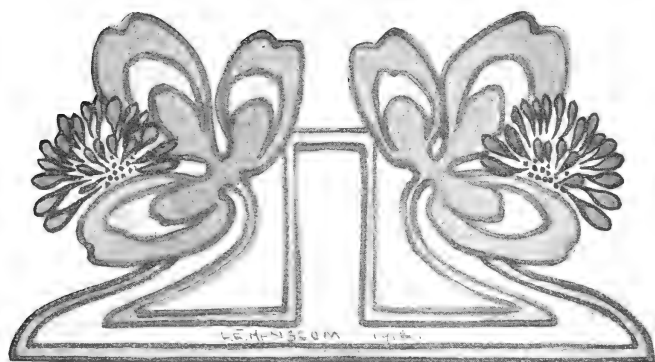
NO. 1.—Leaves, Olive Green. Half moon in center, Yellow Brown, very faint. Stems, Yellow Brown with a very little Blood Red. Outline, Copenhagen Grey.

No. 2.—Heart of flower, Peach Blossom. Petals, Peach Blossom and a little Ruby. Leaves, Moss Green and Copenhagen Grey; half moons in leaf, Moss Green, very faint. Stems, Apple Green. Outline, Shading Green and Blood Red for blossoms.

No. 3.—Stems and half moons, Moss Green and a little Royal Green. Leaf forms, Shading Green. Flower form, Yellow Brown, with a little Blood Red. Outline, Black.



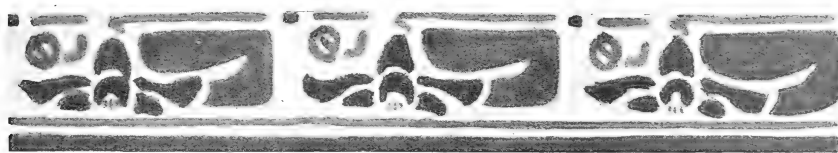
No. 1



No. 2

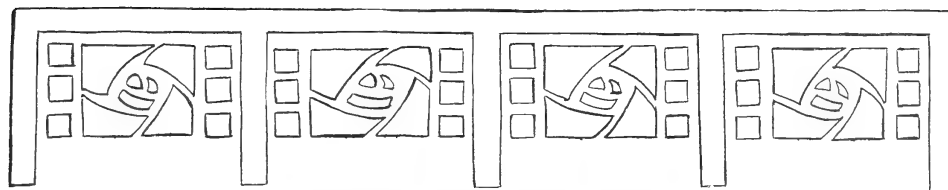


No. 3



STRAIGHT BORDER—JESSIE HURD BLACK

Use same treatment as for plate (page 79)



BORDER—DORRIS DAWN MILLS

Tint Dark Olive Bronze Green Matt and dust. Clean out design and border on a line with roses and squares and fill in with Gold. Roses, use Blood Red dark. Centers, Banding Blue. Bars and long lines, Shading Green. Squares, Apple Green. Outline in Black.

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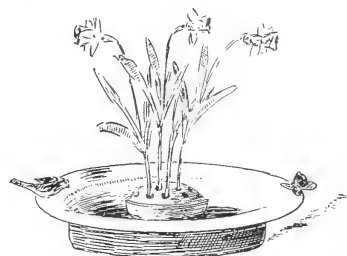
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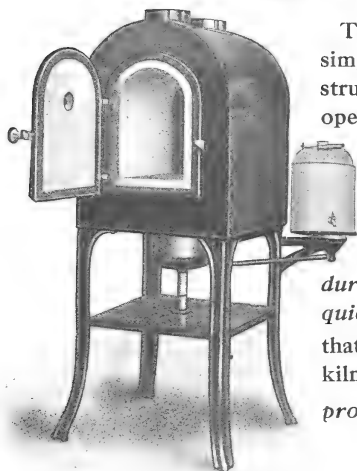
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See Naturalistic Section, page 48, for treatment

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KERAMIC STUDIO



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VOL. 12, NO. 11

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

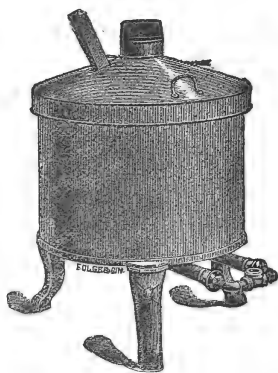
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WHITE POND LILIES—RHODA HOLMES NICHOLLS

See Naturalistic Section, page 56, for treatment

KERAMIC STUDIO

Vol. XVIII, No. 7.

SYRACUSE, NEW YORK

November 1916



AFTER long and careful consideration the Editors and Publishers have decided to restore *Keramic Studio* to its original form until after the war. The increased cost of production together with the scarcity of good ware for decoration has made impossible the contemplated issue of a separate publication for the naturalistic. However to more than counterbalance this we have to announce some splendid improvements. Beginning with the December issue, if possible, at any rate, not later than January, we will introduce several new departments; a page devoted to Beginners edited by Miss Jessie Bard; a page devoted to some one of the leading decorators with portrait, photo of studio and work; a page devoted to table linen and furnishings, edited by Miss Jetta Ehlers; a page of art notes, edited by Miss Anita Gray Chandler, all illustrated; monthly pages of design with art notes and instruction by Mrs. Kathryn Cherry, of St. Louis, Mrs. A. A. Frazee of Chicago, Miss Maud Mason of New York, Mrs. Dorothea Warren O'Hara of New York and Mrs. Henrietta Barclay Paist of Minneapolis. (We give the names alphabetically so that we shall not be accused of favoritism by the loyal adherents of any of these prominent decorators).

We may have one or two new pages to add to this list, but as it stands we feel that we have accomplished wonderful results to get the co-operation of these leading decorators and artists and we feel that our subscribers will generously respond by helping us to keep up the good work. This they can do materially by giving as Christmas presents as many subscriptions of *Keramic Studio* as they conveniently can and getting their friends to do the same. If each subscriber would send only *one* extra subscription we would be greatly repaid for our trouble. Won't you try to do this? Later when we begin to emerge from the war cloud there will be still greater improvements. We have decided not to publish the naturalistic part of the magazine separately for the present on account of the added expense, and we have been unable to eliminate it entirely from *Keramic Studio* to please our more advanced workers, because of the number of decorators who still feel it imperative to do something of this kind to cater to their public, but we will at least use every effort to improve the quality of the naturalistic material published, though it is very difficult to get it now, the more advanced workers having given it up entirely, feeling that if the public cannot get it they will more quickly assimilate the newer work.

If our readers could know how proud we are not only to have secured the co-operation of these leading decorators, but especially to find them all so liberally willing to work together for the good cause of better ceramic decoration, leaving out entirely all petty jealousy and personal rivalry, they would rejoice with us that the calumny "that women cannot work together in harmony for a good cause" has been so wonderfully refuted. We are seeking now some prominent decorators who can and are willing to do the same for the workers in the

semi-naturalistic that these are doing for the disciples of the conventional and if good luck attends us, they will also appear in this new issue. We cannot give the names until we hear definitely.

We are especially anxious to put before our readers as many different types of original design as possible so that they will begin to appreciate the value of *original* work and learn not to be content simply to copy the work of others, but as they become proficient in the handling of materials, become also ambitious to make their own designs, evolve their own personality. The chief advantage of sketching your designs by hand instead of relying on tracings is that each person has a characteristic touch. The lines of one will be firm and bold, another's will be fine and sensitive and so on; the same design executed by the two types will be quite unlike and will not have the stereotyped expression of commercial work obtained by the use of transfers and decalcomania. It will also be found that little by little each decorator can learn to design for herself, of course the degree of originality will depend upon her gift, but she can at least learn to recombine motifs and the satisfaction is immense to be able to say truthfully: this is *my own* design. *Keramic Studio* aims to put before its public the very best obtainable of ceramic design and figures, so that the process of instruction with each individual will be generally as follows: first, tracing and copying a design *exactly*; second, adapting it to other shapes; third, varying the color scheme; fourth, recombining the motifs; fifth, making original motifs. There is little satisfaction in selling a piece decorated with the *exact* design used by another. There is some satisfaction in having it rearranged in color or design so that it is different. But when you can say it is the only one of its kind, then life will seem worth while.

× ×

The Ceramic Society of Greater New York offers the following courses at the American Museum of Natural History, 77th Street and Central Park West, New York City.

On October 4th, 11th and 18th the lessons will be especially devoted to the planning and working out of a fine collection of ceramics, linens, etc., to be shown at the important exhibition of the National Society of Craftsmen to be held in December.

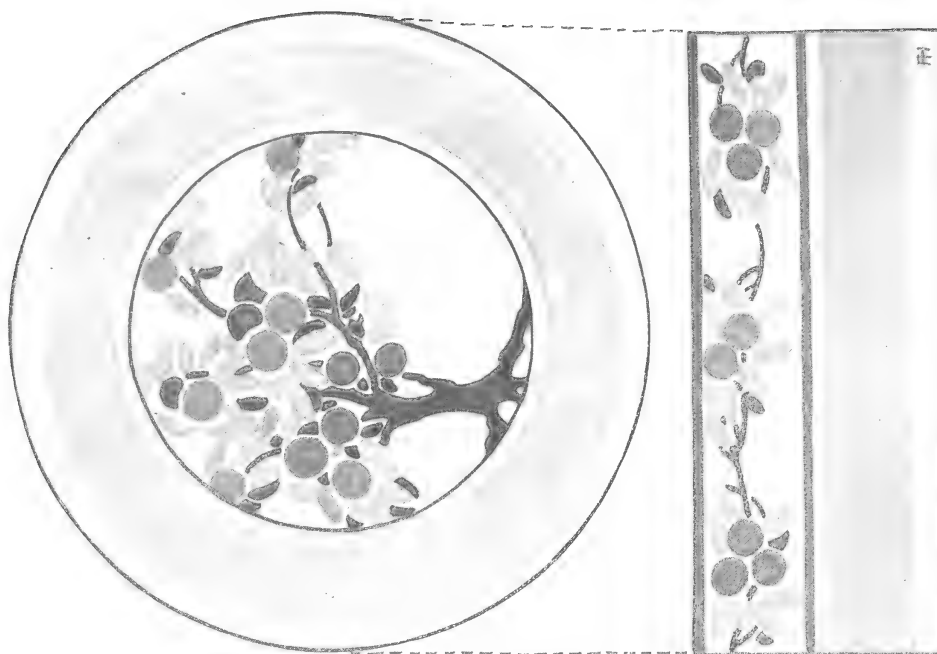
Beginning with the first Wednesday in January, 1917, Mr. Fry will give a course of 16 lessons.

The work will be arranged in two parallel courses: one in which Design will be considered with especial reference to overglaze ceramics, the other one dealing with ceramics and kindred forms of handwork in their relation to each other and to the broad field of Table Decoration.

At each lesson both of these subjects will be considered, so that those interested only in ceramics, and others desiring to specialize in the study of Table Decoration, may all be kept continuously occupied. This course is to be followed by an exhibition.

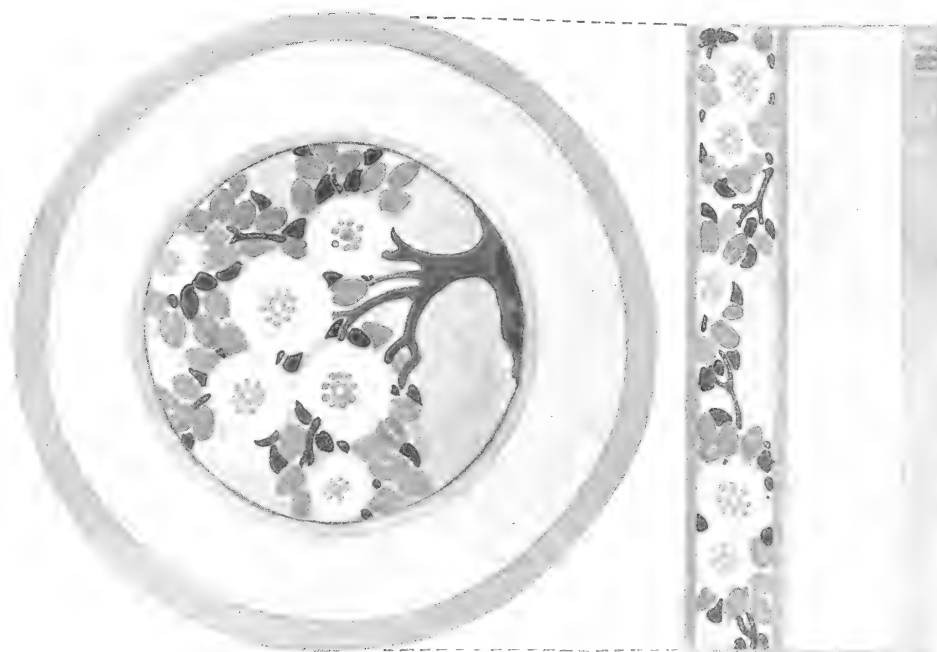
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Two important exhibitions of crafts in November: Art Institute, Chicago, and Detroit Society of Arts and Crafts.



BONBON BOX, ORANGE TREE DESIGN—A. W. HECKMAN

To be done in Orange, Golden Yellow and three tones of Leaf Green enamel on Satsuma ware.



BONBON BOX, ROSE TREE MOTIF—A. W. HECKMAN

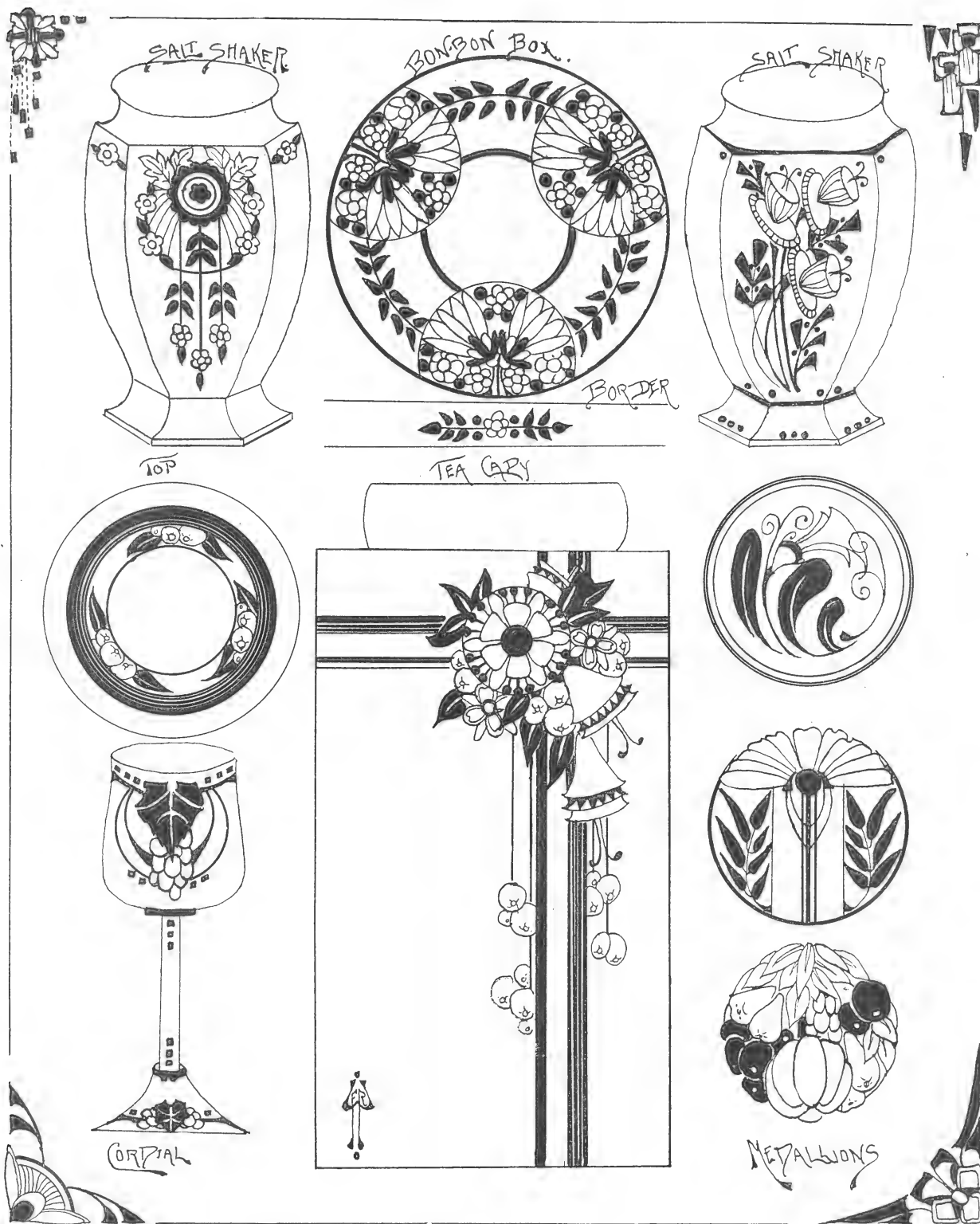
Carry out whole design in enamels on a Satsuma Box. Use Grey Green, Dark Green and Chinese Rose enamels.



BELLEEK BOWL—ELISE W. TALLY

OUTLINE in Black. Band enclosing medallions in Gold, also Gold at top and bottom. Lightest flower and buds in $\frac{1}{2}$ Old Egyptian Turquoise, $\frac{1}{2}$ White; dots above flower in Dull Yellow, Dark Yellow and Rhodian Red. Leaves in $\frac{1}{2}$ Old Chinese Blue, $\frac{1}{2}$ Old Egyptian Turquoise; veins and centra

stem in $\frac{1}{3}$ New Green, $\frac{1}{3}$ Light Yellow, $\frac{1}{3}$ White. Small triangle shape circled by gold band; flower forms in same blue, green and yellow. Inside border: Flowers $\frac{1}{2}$ Old Egyptian Turquoise, $\frac{1}{2}$ White. Forms nearest bands in dark blue, centers dull yellow and green touches.





WITCH HAZEL IN SUMMER—M. A. YEICH

SMALL THINGS TO MAKE, IN ENAMELS (Page 92)

F. R. Weisskopf

SALT SHAKER

OUTLINE in Black. Fill in small leaves and outer section of large flower in Black enamel. Center of large flower, Orange Red; next space, Celtic; next space, Swiss Blue. Large leaves Grey Green, small flower centers Orange and petals Swiss Blue.

MEDALLION

Outer lines Black. Tendrils Black. Leaves Aquamarine. Flower form Orange Red, Citron and Lilac.

BOX

Outlines, leaves and dark leaves on large flower, Gold. Lighter leaves and little cup at bottom of flower Florentine

Green. Petals, alternate Italian Pink and Mulberry. Round flower, Lotus center, Lilac. Outer petals, small flower Lotus, center Amethyst petals.

SALT SHAKER

Stems and leaves Celtic Green. Dots and stems Black. Top oval of flower Jasmine, next section Egyptian Blue, next section, Lotus, last section Egyptian Blue.

CORDIAL GLASS

Outlines and small squares and circular forms, Gold. Leaves Florentine Green. Grapes Mulberry and Amethyst.

TEA CADDY

Heavy bands and lines in Gold. Leaves Black. Large flower center, Black; next row of petals, Lotus. Pointed petals

Orange, outer circle Jersey Cream with Black lines. Bell shaped flower large part, Chinese Blue. Pointed petals Black and Celtic Green; next row Chinese Blue. Small flowers, Lotus. Center petals Ivory and Orange.

MEDALLION

Lines and stems Peacock Green. Leaves Warm Grey. Flower center Jasmine. Leaves alternating Italian Pink and Mulberry.

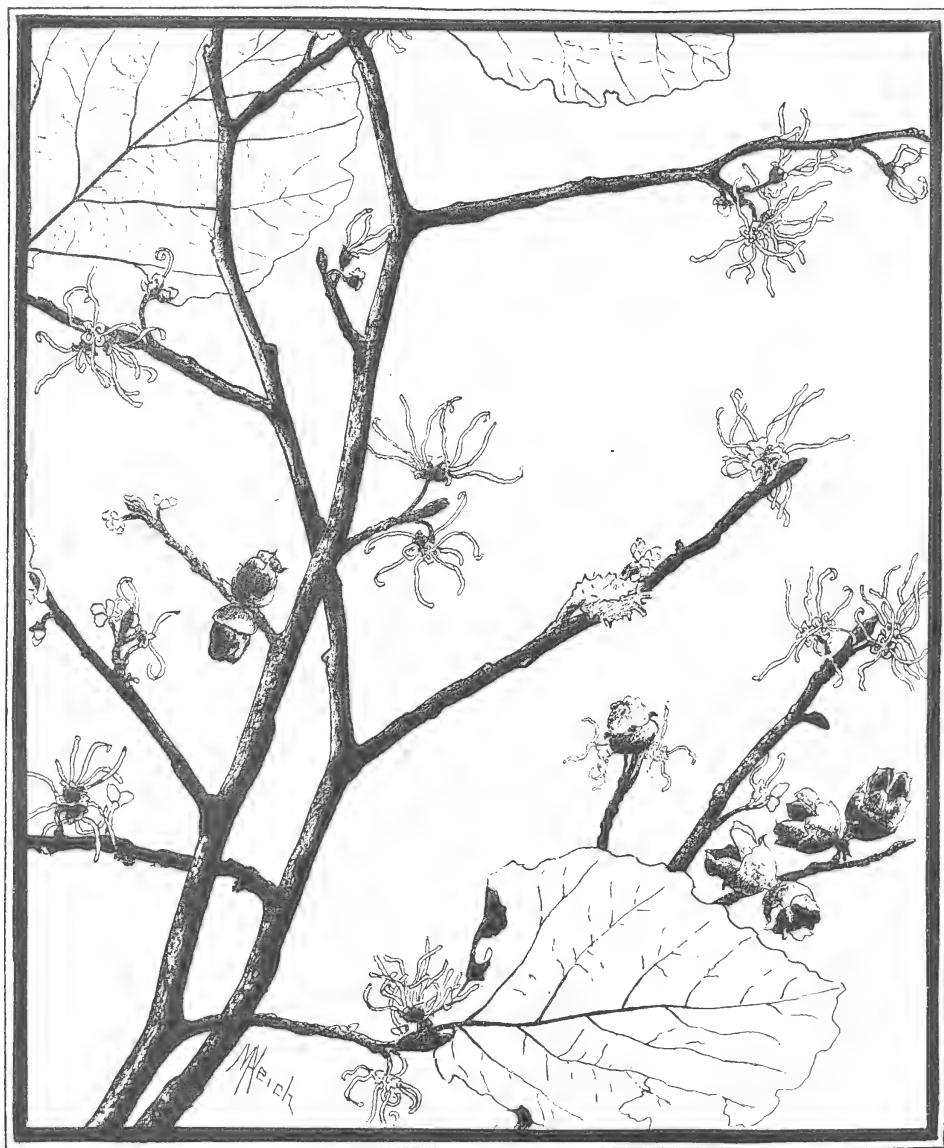
MEDALLION

Large form at bottom Orange Red. Pear shaped form Citron. Grapes Cadet Blue. Black forms Amethyst. Leaves Grey Green.

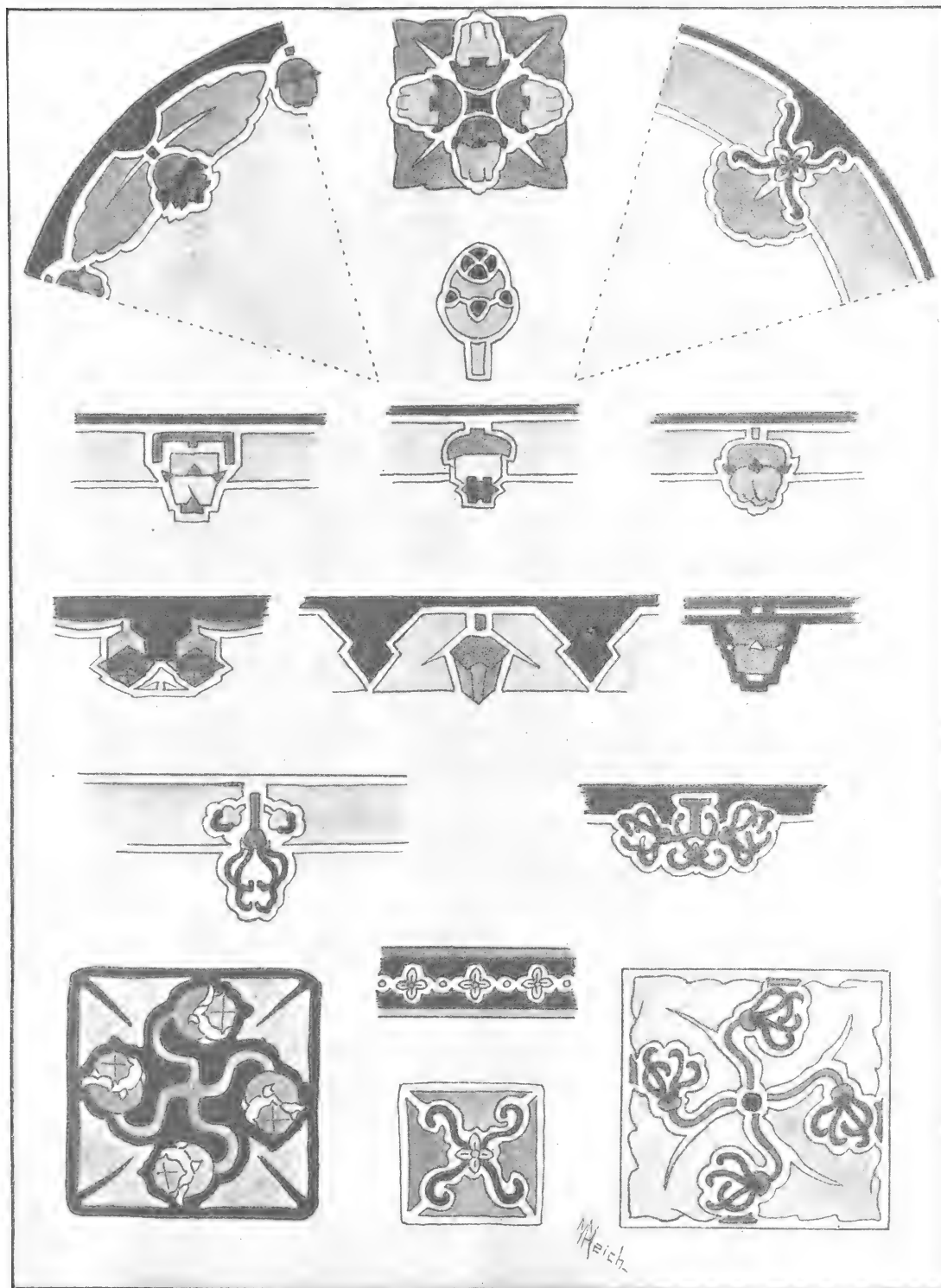
WITCH HAZEL MOTIFS (Page 95)

M. A. Yeich

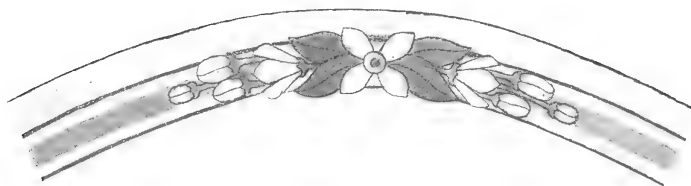
PAIN'T the flowers with Lemon Yellow and Albert Yellow. Unripe burrs are Grey Green and Brown Green, while those that are farther advanced are of several tones of Brown. The leaves vary from Grey Green, Moss Green, Night Green and Brown Green to Yellow Ochre, Meissen Brown, and Dark Brown. The branches may be painted with Copenhagen Grey and Dark Brown. For the motifs, a black and gold scheme on an ivory ground may be used, thus employing the Halloween colors. Paint the flowers, burrs, leaves and stems with Gold, using Black for lines. Use Black for the solid black parts in the designs and tint ground with ivory.



WITCH HAZEL IN AUTUMN—M. A. YEICH



WITCH HAZEL MOTIFS TO USE ON HALLOWEEN FAVORS—M. A. YEICH (Treatment page 94)



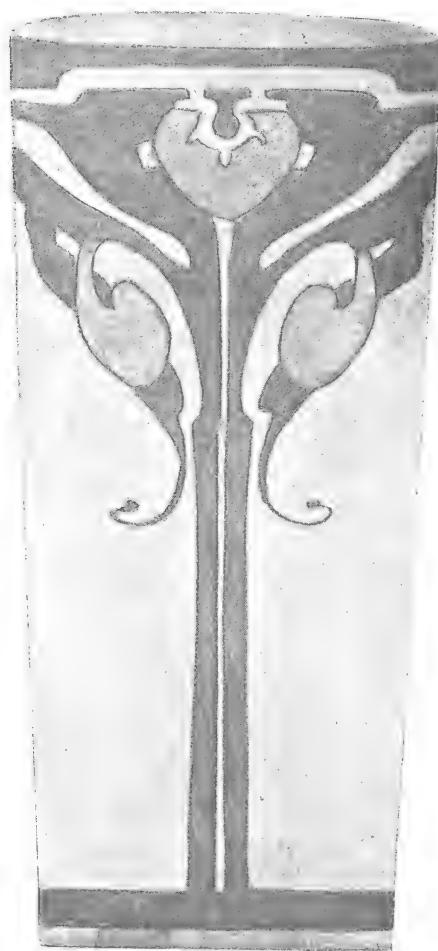
BORDER, FLOWER CLUSTERS—LOLA A. St. JOHN

Bands on this are Green Gold and Antique Gold.



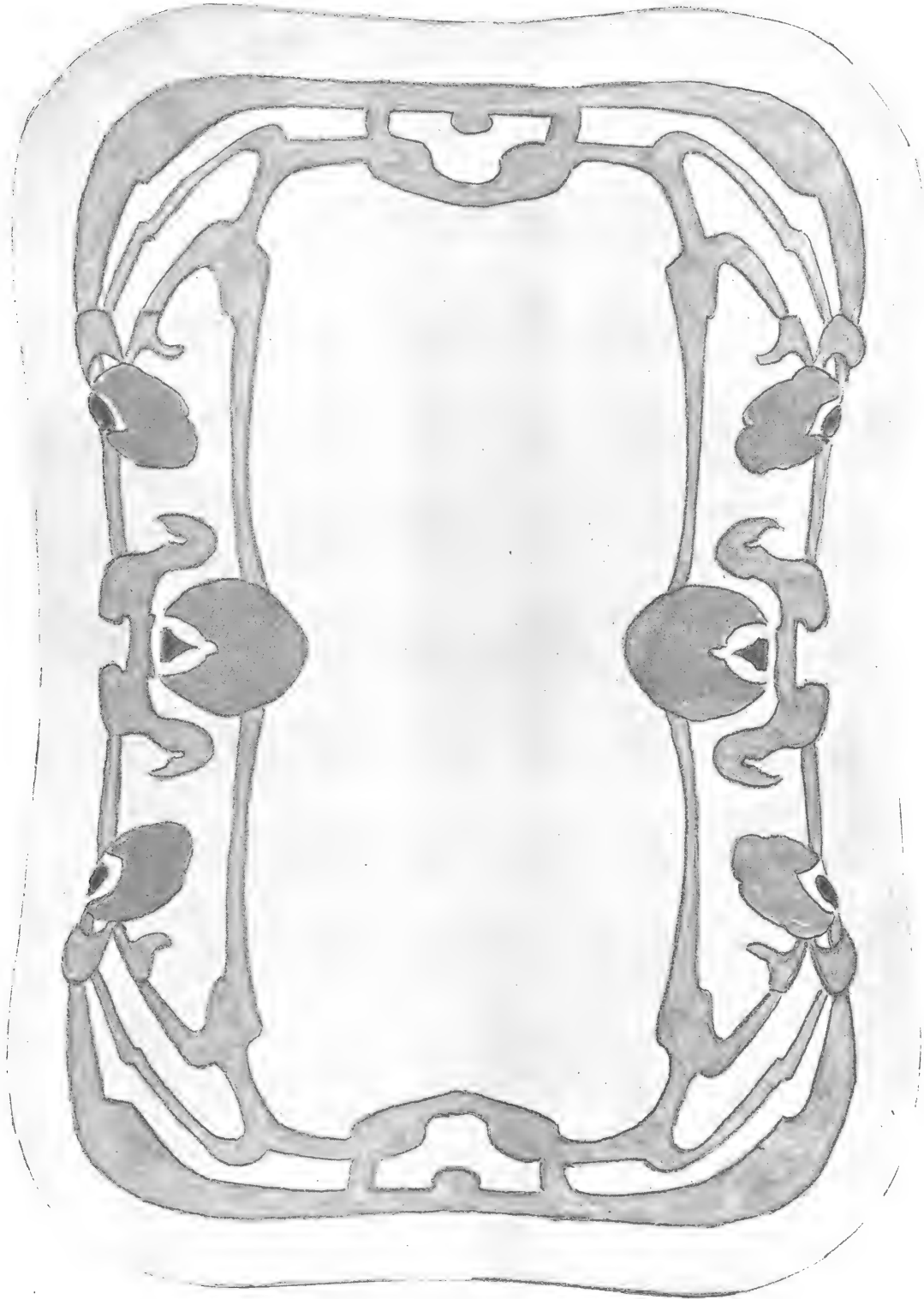
BROWN VASE—STELLA GRAY WHITMAN

OUTLINE in Black. Background Auburn Brown. Flower Yellow Brown. Leaves and stems Auburn Brown mixed with Olive Green.



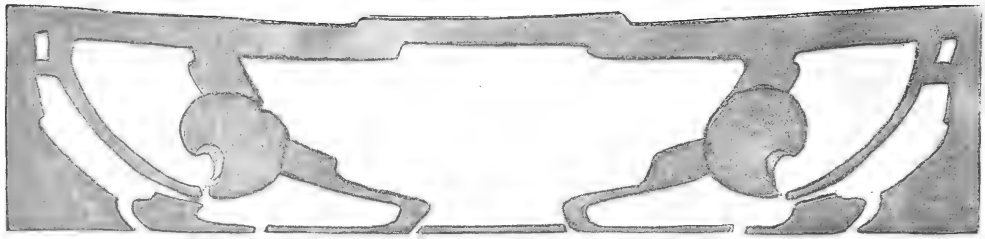
VASE—STELLA GRAY WHITMAN

OUTLINE in Black. Background Olive Green and Yellow Brown. Flowers Yellow Brown and Orange. Wash thin. Leaves and stem arrangements Brown Green mixed with a little Auburn Green.



BUREAU TRAY—STELLA GRAY WHITMAN

(Treatment page 99)



BORDER—STELLA GRAY WHITMAN

Outline Black. Background Satsuma. Flowers Yellow Ochre, Orange and Vermillion. Stems and leaf arrangement Olive Green.



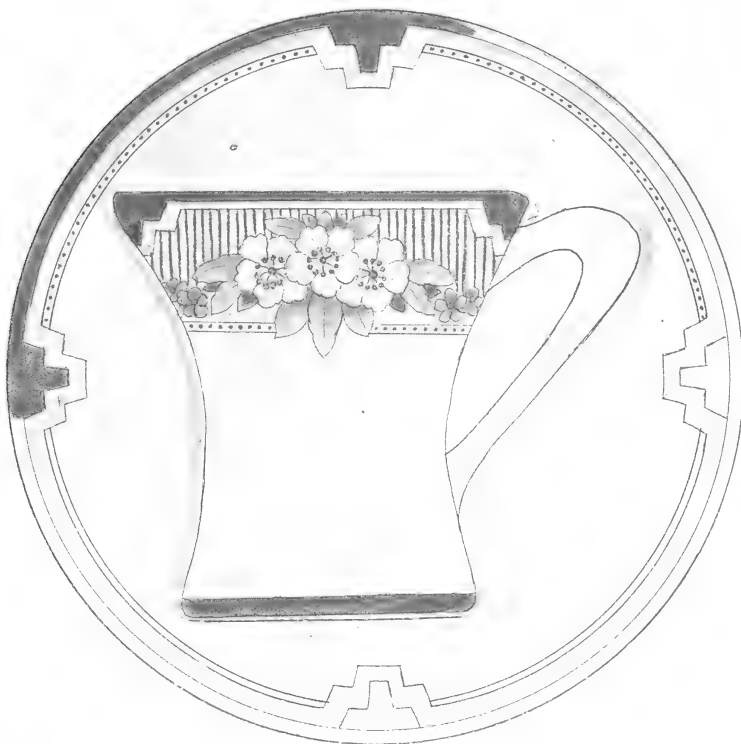
CARD PLATE—STELLA GRAY WHITMAN

Outline in Grey mixed with Black. Background Satsuma. Leaves and stems Dark Grey mixed with Olive Green and little Red. Flowers Rose, Violet and Lemon Yellow. Centers same as flowers only color stronger, gold band around plate.



PIN TRAY—STELLA GRAY WHITMAN

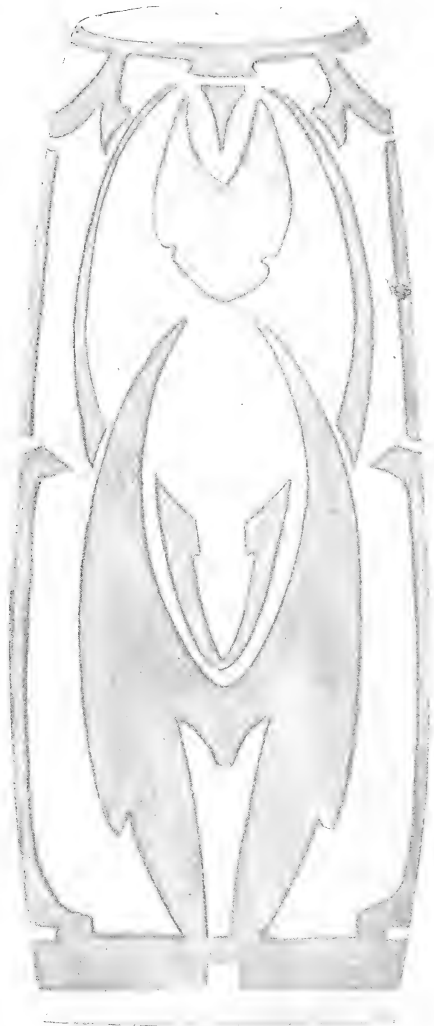
OUTLINE in Black. Tint pin tray (also bureau tray shown on page 99) in grey warmed with violet. Wipe out design, paint orchids with thin wash of Capucine Red, center of flowers Capucine Red on strong. Leaves and stems, background mixed with Olive Green. Band around tray of Gold.



CHOCOLATE CUP AND SAUCER—M. C. McCORMICK

THE outline, fine lines and dots are Black. Lines back of design and black bands are Gold. The space next to gold bands is a thin wash of Apple Green and a little Albert Yellow. Light tone in leaves is Apple Green and a little Shading Green and shaded with Shading Green and a little Copen-

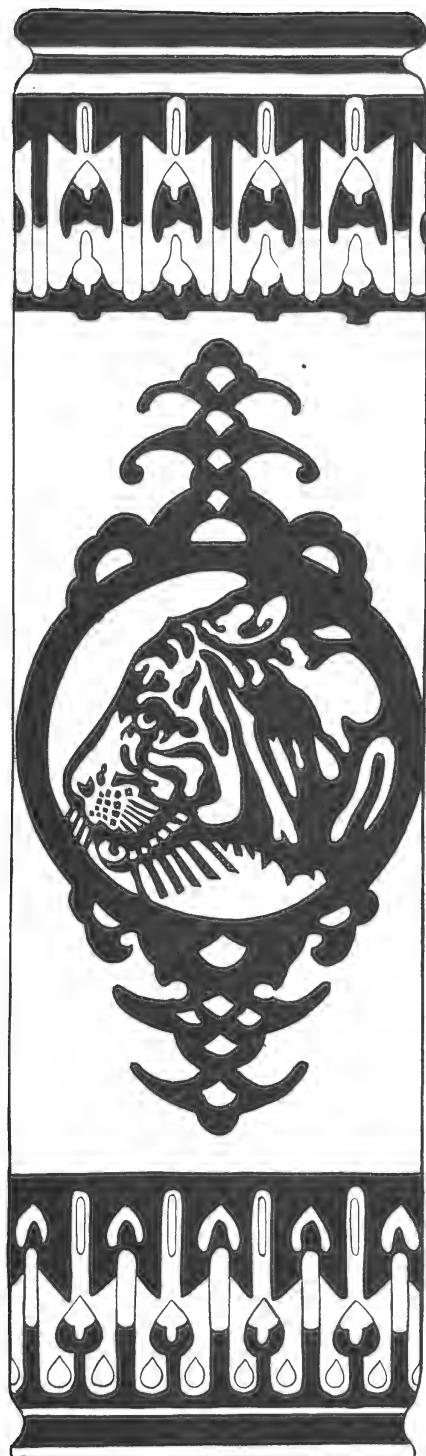
hagen Blue. The small dark leaves are Yellow Green and a little Brown Green. Flowers are Rose shaded to almost white toward the center. Stamens are Yellow Brown and centers of flowers are the lightest leaf tone. Forget-me-nots are Banding Blue and Copenhagen Blue.



BLUE VASE

Stella Gray Whitman

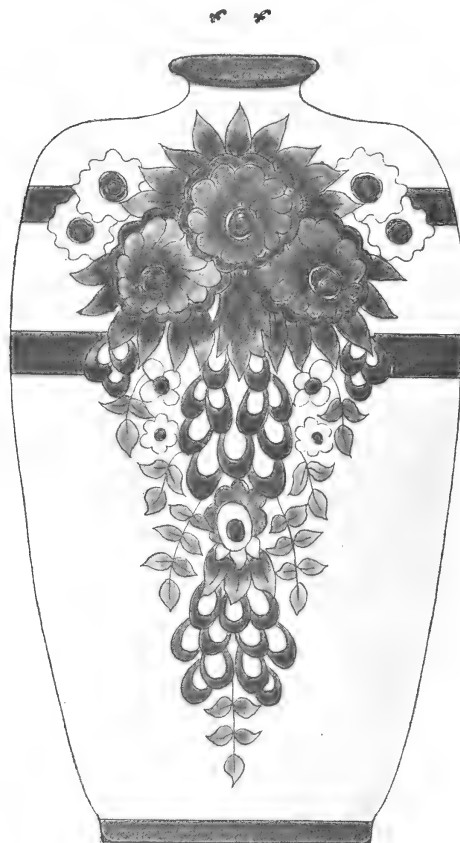
OUTLINE with Copenhagen Blue and Black. Background equal parts Copenhagen Blue and Grey. Leaves and stem arrangements Copenhagen Blue mixed with dark Blue Violet and Albert Yellow. Orchids Rose, Violet, White and Albert Yellow.



VASE—H. L. BRIDWELL

CARRY out all of the black in Roman Gold and fire. Burnish the gold, it should be a smooth surface, two applications of gold may be necessary. Then flow Light Green

Lustre rather heavy over the entire surface including gold and background and give it a rose fire.



SATSUMA VASE IN ENAMELS

Ethel Naubert Hamilton

FIRST Fire—Outline design in Black. The bands, rim and lining of the neck of the vase are Green Gold. Second Fire—Entire design is colored in Soft Enamels. All leaves are Olive Green shaded with Brown Green. Flower at left is Ivory shaded with Brown Green; middle flower is Orange shaded with Yellow Brown; flower at the right is Yellow Brown shaded with Hair Brown. Borders around the flowers and centers are same as the flowers are shaded with. Small flowers are light shades of Rose, Lavender, and Baby Blue. Oval figures are light Yellow Brown. Put on second coat of Green Gold. A third fire may be necessary to strengthen the colors.

NEW BOOKS WORTH READING

Anita Gray Chandler

"The Russian Arts" by Rosa Newmarch. (E. P. Dutton and Co., New York.) Price \$2.00.

Those to whom Russian art is untried ground have a pleasant surprise in store for them in Miss Newmarch's latest book. To the average person's mind *Russian Art* means Bakst and the startling whirl of color suggested by the Imperial ballet. But Miss Newmarch goes back to beginnings and pursues a course through its various developments to the present stage. There are some thirty-odd illustrations of unusual

merit. The reader is struck with the forceful, clear-cut character of most of the paintings. The choice of subjects is indicative of the Russian mind. The cover is worthy of note itself—silhouetted black mosques and minarets against an orange sky. A thoroughly pleasing book.

"Essays on Art," by Max Weber. (Laurence J. Gomme.) Price \$1.25.

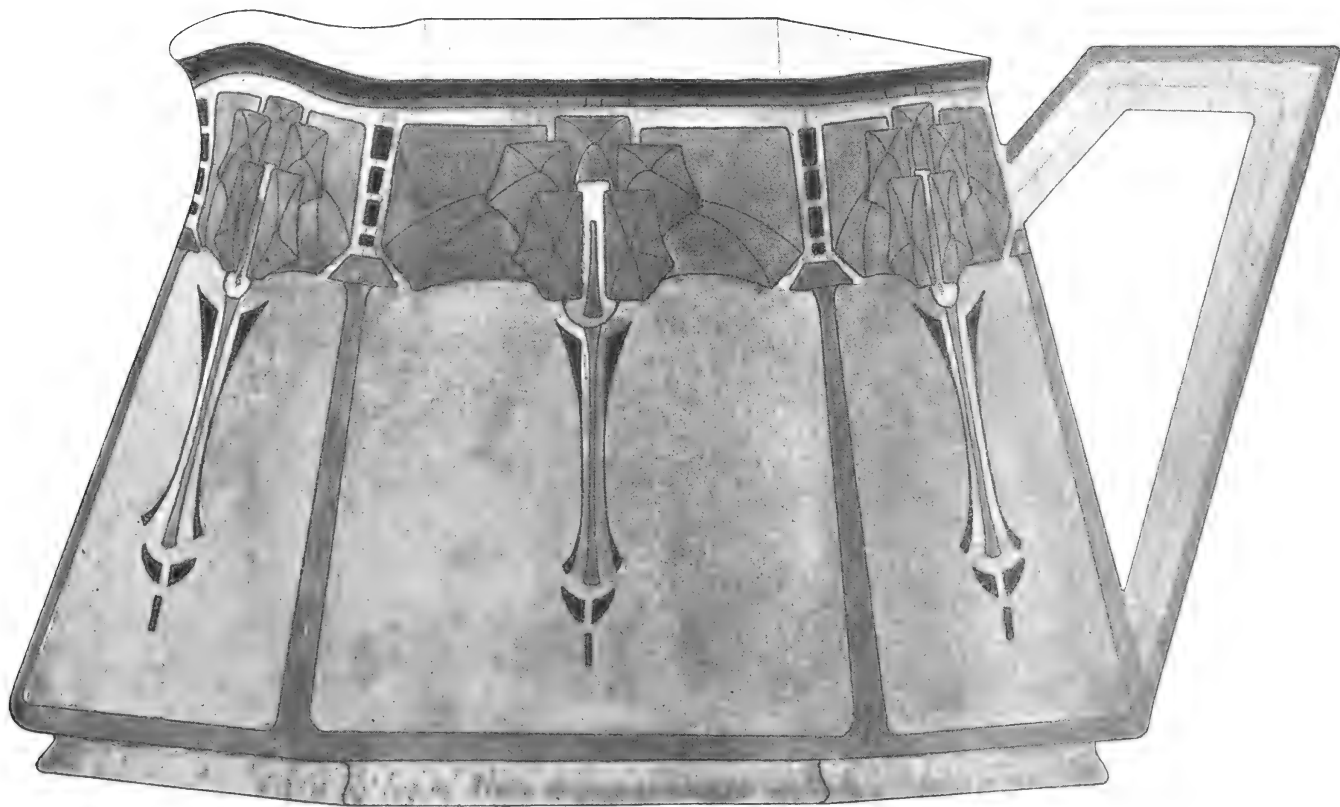
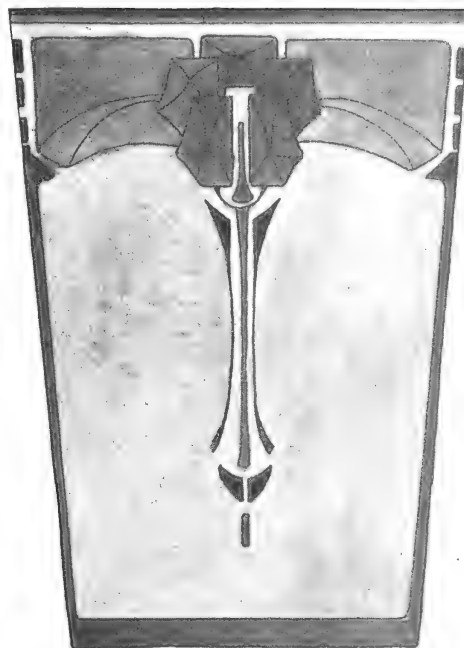
A serious little book dealing with such subjects as *Preparing to See*, *Art Consciousness*, *Purity in Art*, and other fundamentals. A thought stimulant.



LEMONADE SET

Hattie Schumann

THE outline and black tones in design are Black. Second fire.—Oil the vertical figure between the two lower blossoms and dust with 4 Pearl Grey and 1 Blood Red. Oil leaves and dust with 2 parts Florentine Green and 1 Water Lily Green. Oil the remainder of design and the grey bands and dust with Deep Ivory. The space around the red figure is dusted with Glaze for Blue and the entire remaining surface of china is dusted with 5 parts Ivory Glaze, 1 Deep Ivory and a little Albert Yellow.



LEMONADE SET—HATTIE SCHUMANN

ANSWERS TO CORRESPONDENTS

S. M. H.—Will you kindly tell me what is used to prevent fired in silver from tarnishing? I have an anti-tarnish liquid but it doesn't dry when applied. Is there a silver that does not tarnish?

2. I have difficulty in using Fry's Special Tinting Oil for grounding and dusting, while some workers like it better than the grounding oil; when I apply the dry powder to the padded surface, it doesn't take it evenly. Is it applied just the same as the grounding oil?

1. We do not know of anything to prevent the tarnish. Yes, all good silver tarnishes but is easily cleaned with a silver polish. Perhaps your anti-tarnish requires to be fired.

2. Yes, the Special Oil is applied the same, you should have no trouble in using it as it is used very successfully, perhaps you do not apply it evenly. Try letting it stand ten or fifteen minutes before applying the color, when the oil is very fresh this helps it to take the color better.

Mrs. C. H. T.—I have a salad bowl painted like enclosed cut. The colors are too vivid. I wish to know if there are colors I can dust on to soften the whole design except gold parts. Would Ivory Glaze change the color of the rose and blue to make it look ugly?

2. I have tried to get White Glaze but instead they sent me White Enamel. Is it used the same way, to dust on oil?

3. Can you tell me where I can buy White Glaze?

4. I have a copper bowl that is covered with little bits of spots. Has had two coats of Copper Lustre. Will another coat of copper cover it or would you advise green lustre or some thing else? It has an enamel border which has been fired twice. Austrian china. Can I cover enamel border and all with Green Lustre?

1. It will probably be better to paint a color over the parts as dusting might make it too heavy, you will have to try the different colors to see what colors will grey them. Violet over some shades of blue will soften it or possibly a grey or green. There is nothing to change a stronger pink into a delicate shade—you might try dusting Ivory Glaze over the colors and giving it a hard fire, sometimes that will weaken a color.

2. White enamel is mixed with an enamel medium. It cannot be dusted on.

3. Ivory Glaze is a white glaze, we do not know of anything under that particular name.

4. If the spots are not too large another application may cover the spots though it does not always do so. They would be just as likely to show through

the green lustre. The green lustre might spot the color of your enamels if they are light colors.

J. A. D.—What would be considered a just price for redecorating with Hasburg's Gold, a dinner set of one hundred pieces. The gold is much worn off thus requiring two applications of gold and two firings to most of the pieces to make possible the best wearing qualities?

The best way to arrive at such a conclusion is to estimate the amount of gold required and the cost of same, also the cost of the firing, then estimate as nearly as possible the amount of time it will take to do the work, value your time at a price by the hour or day that you think you should make and add all together.

N. H.—I have a large vase decorated with conventional peacocks. The background is on matt blue, dry dusted on. I find that when handling the same if my fingers are the least moist it invariably leaves a mark on this dull background. Can you suggest anything that I can apply and still have the dull appearance remain?

There is nothing that you can use that will not give a glazed appearance. You could paint a color over it but it would glaze it through; probably it would not be as highly glazed as the regular glazed colors.

J. H. T.—In the Beginners Corner on page 62 you say to clean gold brushes in alcohol and the gold can be refired. Does it mean Wood or Grain Alcohol?

Wood alcohol is used.

E. L. S.—Please let me know whether Comb and Brush Tray, Wild Rose by M. C. McCormick in February number, 1916, should be outlined and in what color?

Would it look well to make the entire background in grey or the center grey and the outer band in cream and pink?

This design adapts itself better to an outline. Use Dark Grey and a little black.

It would be better to have the outer band a different color than the center. The colors you suggest are alright.

M. H. S.—How is the matt effect produced, No. 833 by Mr. E. Challinor at Burley Exhibit, reproduced in January, 1916 No. of Ceramic Studio?

2. I have a pile of glass slabs with a little gold on each. Is there any way of getting it off for use?

1. Matt colors were probably used.

2. If you mean to use it as it is, the gold can be taken off by putting a few drops of lavender oil on the slab and work it into the gold with a palette knife until soft. Or, if you wanted to refire it, wash the gold into a receptacle with a brush and wood alcohol.



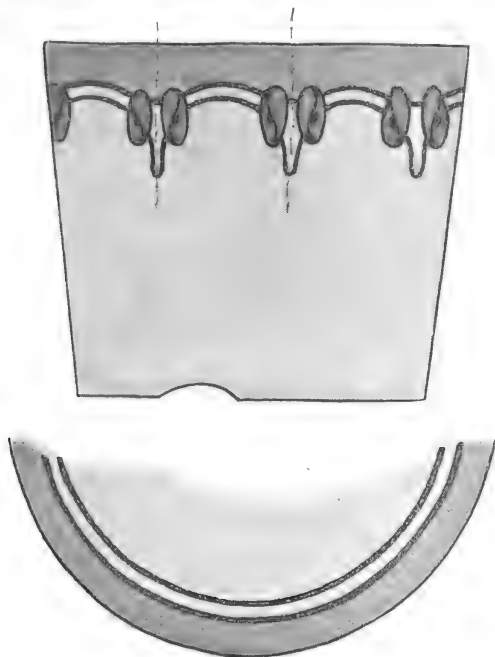
CONVENTIONAL BOWL, BACHELOR BUTTON MOTIF—ALBERT W. HECKMAN

ALL pointed petals and broad bands in Dark Blue. Other petals and bands in Water Green No. 2. Panels in Grey Blue and background Glaze for Blue.

Treatment No. 2. Paint in all bands in Green Gold. Dust flowers with Cameo and panels with Dove Grey. Background in Glaze for Green.

BEGINNERS' CORNER

JESSIE M. BARD, Editor, Dickinson Seminary, Williamsport, Pa.



SEDJI FLOWER POT AND SAUCER

Marguerite Cameron

FIRST fire—Paint heavy outlines Black. Second fire—Paint top of pot and edge of saucer with Olive and Dark Green half and half, flowers Bright Silver.

This design may be used for a cup and saucer or any round surface. One of the first lessons in china decoration should be neatness, for you cannot get beautiful, happy results when working in an untidy careless manner, so clean the china well, then divide it in as many sections as the design requires. A plate divider can be used and is a great time saver but if you have none, a straight strip of paper may be used instead, the narrow paper that comes on a bolt of ribbon is good to use for this. Use India ink for marking and not a china marking pencil as the pencil makes a broad mark usually and the width of a line might throw you out in your divisions. A No. 0 short haired outlining brush is good for all ink outlining. Mark a space on your paper the width between the two dotted lines on the study and then place a fine ink mark at the top of the cup and from this measure off the spaces all around the cup the width of the markings on your paper. If it does not come out even either make each section a little larger or smaller whichever is easiest to adjust in the design. One of Hasburg's new Ceramic Gauges is very useful in getting the design on even. Set it to the width from the top of the cup to the nearest band and draw a line all around the cup and then go over it in a fine ink line. Learn to make very neat narrow grey lines. Take a piece of transparent tracing paper, lay it over the design and make a careful tracing of a complete section of the design; this can be done with a fine pen and ink, put the dotted lines on also. Plastiline is a modeling wax and is used to hold the design in place on the china while transferring it; this can be bought from any art dealer. Place two little pieces of it on the china so that it will come on each edge of the paper and lay

your tracing on the china so that the dotted lines will be over the division marks on the china and also be sure that the upper band is over the horizontal line on the cup, this will prevent the design from being placed higher in one section than in another. Tear off a small piece of grey graphite paper (do not use a heavy black carbon as it will interfere with your work) slip it under the design carbon side down and then with a sharp 7 H pencil go over the lines on the design. After you have two or three sections traced in, go over the design on the china with the India ink. Keep the design before you and watch all spaces making the necessary corrections as you ink; the hand is usually a little unsteady with a pencil and the carbon tracing will not always be correct so that it will be necessary to make corrections. Do not depend on making these corrections with the gold or color but make them all in this ink drawing. After the design is carefully inked all around the cup, clear off all wax marks and any other soil that may be on the china. Take a box of Green Gold and with a clean palette knife remove a little of it on to a clean glass and rub it up with enough Garden Lavender Oil to make it the consistency of thick cream. It is best to just put out enough gold to use at the time to keep it clean and it also is easier to rub a small quantity through thoroughly than a large amount and insures better work. A good device for dropping the right amount of lavender on the gold is to take either a large brush handle or a deer-foot orange stick, cut it the length of the bottle, sharpen the end to a point and stick it in the cork of the bottle and in this manner the lavender can be dropped out instead of pouring. Apply the gold with a No. 2 Winsor & Newton Red Sable pointed water color brush. This brush should not be used for anything except gold and should be kept perfectly clean. Apply the gold rather thin as Green Gold does not burnish well if applied too heavy. All of the black in the design is to be in Gold. When the gold is all on, clean all division lines from the china and it is ready to fire. Put a drop of lavender on the glass and rub the brush in this and work out all the gold you can and then clean the brush in wood alcohol that has been placed for this purpose in a corked bottle. This gold can be saved.

Second Fire—Burnish the gold with a glass brush rubbing it back and forth with a regular motion until the gold looks bright. Tint the grey edge of the cup and saucer with a thin wash of half Apple Green and half Yellow Green and paint the grey tones in the flowers with Albert Yellow and a little Yellow Brown, being careful to keep the paint off the gold. A No. 4 pointed camel's hair brush should be used for the flowers, and a No. 5 or 6 square shader for the tint. Go over all gold again the same as in first fire.

Caution—Be sure to have all ink work in very grey and very narrow lines. Practice on a piece of china until you succeed. The secret is to get just the right amount of ink in the brush; keep the brush in a good point and bear down very lightly while working as the harder you bear down the wider the lines will become. Be sure that there are no finger or paint marks left on the china or under it before it goes to the fire and above all things "Be Neat."

* *

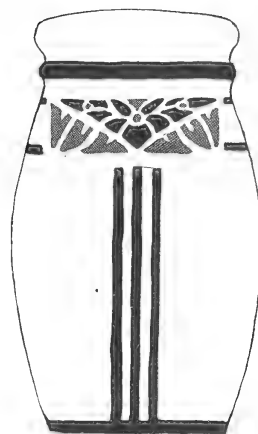
A SUGGESTION

Mrs. H. A. Lillibridge

IN teaching and firing for others I notice that the greatest fault is in their *tinted* backgrounds, and upon inquiry find it is mostly due to negligence as to "pats." Too much care cannot be paid to this seemingly insignificant detail. The pat should be made of fluffy cotton (I use the best medicated cotton) not "*wadded*" but placed in a nice layer with the edges

turned under, covered with a firm but not stiff piece of *jap* silk, bound with a tiny rubber band and pulled out until it is "*fluffy*." In *patting*, use a "*deft*" motion instead of "*pounding*" the china. Then in washing the silk for pats take a good warm soap suds to which a tiny bit of kerosene has been added, immerse the silk and let it come to a good boil, rinse in another good suds, then in clear water and roll in a large towel, wringing in the towel. Then, while wet, iron with a very hot iron on *both sides*, leaving them without a wrinkle or crease. I have a tiny line in the studio to hang my pat silks on where they are handy and always without a crease. Pats cared for in this way insure a perfect tinted background on your set of dishes.

Another good suggestion is after washing the silk to paste it on the window or a mirror to dry, this does not make it as stiff as when pressed with a hot iron.



SALT SHAKER—LEAH H. RODMAN



SATSUMA BOX—DANTE C. BABBITT

TRACE on design and outline with a mixture composed of 1-3 each Ivory Black, Deep Blue and Brunswick Black and fire. For the enamels use Warren's Reamwhite Enamel No. 2, mixed with Warren's enamel medium and perfectly clean turpentine. Use only enough medium to barely hold the powder together, too much will keep the mass soft too long and not allow any chance to model the flower and buds. By care this can be done in one fire. After having enamel so it will stay put, take a clean palette knife, small size, and place the enamel on portions of flower which would be nearest one were it a real blossom. A square shader moistened with turpentine can then be used to gently float some of the enamel to the edge of the flower. Keep the center flat, a mere wash in fact. A stemmer is good to use in applying

the enamel to the bud, applying heavily in a swirl like stroke to obtain the tinted effect in a morning glory bud. For the leaves and stems use Warren's Green Enamel No. 2 (for soft glaze) applied flatly. The dotted background is gold and a band of the same dotted effect is sufficient decoration for lower portion of box. Keep this band half on the lid, half on lower part of box. This reamwhite enamel is a very deep cream before firing but comes out with only a faint tinge of warm effect. Allow a full week for the enamel to dry before firing. After firing shade the flower and bud using pale green for the heart of flower also base, a suggestion of soft grey on some of the flower and a rosy pink for the markings, also the bud. Do not overdo the matter of shading and keep the leaves perfectly flat.



SCARLET SAGE—M. H. WATKEYS.

See Naturalistic Section, page 56, for treatment

K. E. CHERRY

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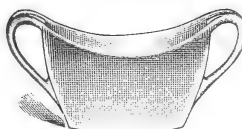
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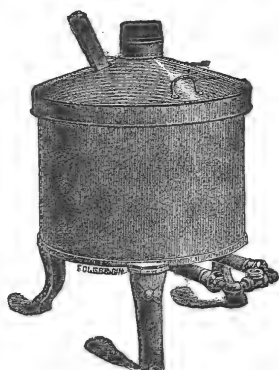
DEC. MCMXXV

A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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KERAMIC STUDIO

Vol. XVIII, No. 8.

SYRACUSE, NEW YORK

December 1916



MERRY CHRISTMAS TO ALL!

And how do you like our Christmas number? We have never had a prouder moment in our editorial life than when we saw the material that was to go into this issue. It seems like the promise of a new lease of life, the kindly enthusiasm with which so many of our prominent decorators have taken hold with the editor of *Keramic Studio* to help keep the fire alive. And more yet is promised than what is already arranged for regularly, but we will not speak of that until it materializes. In the meantime we are going to make a great effort to keep up to the standard we have set in this issue and never look back, but always forward to still better things. We want to hear from you, how you like the new departments and which you find most helpful.

First there is the page of general art notes by Anita Gray Chandler. This is by way of keeping in touch with other arts and crafts so that ceramic workers will grow to realize that they are a part of the whole art movement, and to take a living interest in keeping abreast of the times. Miss Chandler will be glad to have you write her on any point. Then there are the specially edited pages. Tell us which you find the most helpful, so we can tell the editors your needs. They are the best sources of instruction to be found in the United States. Some of our page editors had not time to get everything prepared as they would wish. Few ceramic workers have had either the experience or the time to attempt editorial work, and it will be necessary for them to accustom themselves to the harness, but we are sure you will see a steady improvement in this respect. There are two or three more page editors to join the ranks who had not time to prepare anything for this issue.

The following letter from Miss Jeanne Stewart, who is to be one of the editors of the semi-naturalistic pages, will explain itself as well as the reason for other new features not appearing in this issue:

"I am unable to get up anything new into new *Studio*, just now on account of moving, so it would be best to leave my work out of December issue entirely, as I have nothing in the way of articles, notes, etc., to send on such short notice. Next month I can send something worth while. It is impossible to send material as I should like for this issue—but it will arrive for future numbers."

Yours very truly,

JEANNE M. STEWART.

Then our Beginners' Corner which Miss Bard is so thoughtfully editing, isn't it full of information? Can you make any helpful suggestions?

And how do you like our new table linen department? So much thought is being given now to the harmonizing of table furnishings that we know this will appeal to you all. Is there something special you wish to know along this line? If so, write to the editor, Miss Ehlers.

Do you not think we deserve your support and help in increasing the circulation of *Keramic Studio* so that we can do more and still better things for you? If each one of you would give a subscription to some artist friend for Christmas, we could immediately resume the second color supplement, which we have discontinued because the unfavorable war conditions precluded our using as good a color process for the second supplement as

we have always used for our regular supplement, thus making it unsatisfactory from an artistic standpoint. Or if each of you would get a new subscriber for us from among your acquaintances, we could afford this best color press for two supplements, instead of one. We would like to use much more color work in *Keramic Studio*, but it is very expensive and only your enthusiastic support would make it possible.

We would like to hear from you, too, whether you would like us to resume the department of pottery which we discontinued some time ago because we did not find enough interest to support it. More work is being done now in this line and possibly you would like it again. And how about the other crafts? We once ran a crafts department in *Keramic Studio*, but felt you were not quite ready for it. Perhaps now you are more interested. We wish *every one* who is interested in other arts or crafts than ceramics would write and tell us whether they would like us to add a crafts department. If there are enough to make it worth while we will start this department again. Of course, any added department would occupy *extra* pages. They would not take any of our regular space. Would you like a department of instruction in oils and water colors? Tell us what you would like. And if you all come enthusiastically to our *financial* support by sending new subscriptions you will find us quick to respond with added values in *Keramic Studio*. We want to avoid raising the subscription price of *Keramic Studio* if possible, and only your hearty support in getting new subscriptions will avert that necessity, since many even of the general magazines which appeal to a much larger circulation have found this necessary with the increase in cost of production. The field of *Keramic Studio*, being confined solely to workers in ceramics, is very limited, and we must have many more subscribers than we have to make it profitable to carry on the magazine at the present price.

We had hoped to issue a separate magazine for the use and education of the workers in the naturalistic, but in studying the situation we found not enough response from this section of the work to justify the added expense at this time. At the same time, understanding the necessity that many of our decorators are under, to cater to that part of the public which has not yet learned to appreciate the purely conventional, we have secured the help of several decorators who are willing to give you semi-naturalistic material for this purpose, although quite capable themselves of designing the purely conventional. We appreciate very much their support in this matter, because we realize from long experience that one can not expect the average student to make the abrupt change from purely.. naturalistic to the purely conventional.

× ×

We hope to make a permanent feature of The Glass Decoration Department which we begin this month with Mrs. O'Neill's article. Will be glad to purchase designs for glass work with treatments in glass colors.

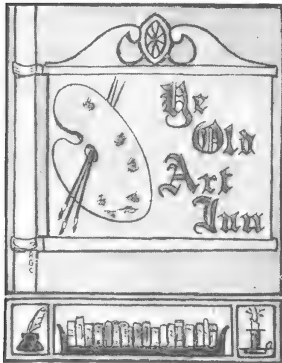
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The editor wishes to make her regular yearly offer of *Keramic Studio* publications or Robineau Porcelains in exchange for old collections of stamps for her son. If you have any such, please send for examination without waiting to write. They will be returned with cost of sending if unavailable.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN
OF THE
BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker at Arts and
Crafts may rest a bit and par-
take of refreshment.*

IF you do not believe there is plenty of opportunity for the woman who is "handy with her brush" read this list of things which are much in demand to-day provided they are well done. Not to mention a single one of the numerous hand-painted china articles that constantly are being made. We shall go down in history as a Painted Age.

Bed-room furniture	Flower pots	Hats
Mirror frames	Bird-cages	Evening gowns
Candle-sticks	Trinket-boxes	Slippers
Candle and lamp-shades	Telephone covers	Parasols
Tea-trays	Book racks	Fans
	Door holders	

The sixth annual exhibition of the Corcoran Art Gallery will be held December 17, January 21. The prizes are especially tempting, to wit: First, \$2,000, with Corcoran gold medal; second, \$1,500 with Corcoran silver medal; third, \$1,000 with Corcoran bronze medal; fourth, \$500 with honorable mention. Is it any wonder that artists form the habit of exhibiting at the Corcoran Gallery? In the last five years more than 200,000 visitors have attended the shows. If you are in Washington between these dates stop and see the exhibit.

The American Artist's Committee of One Hundred, organized three weeks after the Great War began, for the purpose of raising funds to aid families of French soldier artists, has recently issued an appeal for additional contributions. A sum nearly approaching \$22,000 has already been collected. The committee's treasurer, W. B. Faxon, can be reached at 58 West Fifty-seventh Street, New York City.

The University of Pennsylvania a while ago received a consignment of priceless Chinese antiquities excavated by Dr. Carl Bishop during an archaeological prospecting tour for the University, in China and Japan. Great quantities of the treasures were found in caves once inhabited by the savage ancestors of the Chinese. Pottery bowls, basins, vases, jars, coffins, and even pottery and stone effigies which were buried with the master of the house, are some of the objects unearthed. The value of this find in relation to the history of ceramics is hard to estimate.

A fitting memorial to those who saved "women and children first" when the Titanic went down April 15, 1913, is soon to be erected in Washington. The statue itself, representing an heroic masculine figure with arms out-stretched in the form of the Crucifixion, was designed by Mrs. Harry Payne Whitney and executed by a sculptor of Quincy, Mass., Mr. John Horri- gan. It is carved from one block of reddish granite. Mrs.

Whitney first visited eight firms in Paris in an effort to have it cut in one piece but found none willing to attempt it.

A glance through the advertisements of any English art magazine will "bring the war home to you" in a new way. For instance here is one insert: "Studios to Let.—Large and small at reduced rents during the war. Apply (up to 4) to Caretaker, Stanley Studios, Park Walk, Chelsea, S. W." One number of *The Studio*, published at 44 Leicester Square, London, contains a photograph sent from the War Camp at Giessen, showing a number of prisoners at work before their easels. A letter from one of them explains, "We are about twenty men, of many various artistic talents and qualities, from theatrical scenic painters to 'Beaux Arts' painters." He who paints must paint.

An Autumn exhibition of Louis Raemaekers' cartoons at Copley Hall, Boston, created so much interest that it was prolonged week by week to admit the large numbers that wished to see it. The pictures were sold for the benefit of the Allied Relief Fund. Raemaekers is a native of Holland, who since the beginning of the war has used his facile pencil in behalf of the Allies. It is asserted that the Kaiser has set a price on his head should he enter German territory at any time. Mr. Raemaekers' rise to fame has been startling, to say the least. Francis Stopford, Editor of *Land and Water*, says of him, "Louis Raemaekers will stand out for all time as one of the supreme figures which the Great War has called into being." Those who have seen his work, whether in magazines, newspapers, or in exhibition will understand his claim to greatness. His drawings are utterly sincere, virile, penetrating, keen, with a lasting quality in every line.

Not long ago certain electrical companies of the United States offered \$2,200 in prizes for the best poster designs portraying Electricity. The contest was open to both men and women designers but it was supposed that the former would far offset the latter in numbers. However, of the 781 posters submitted, 352 were by women—nearly half the entire number. The figures of the awards are as follows: One-fourth the prizes won by women; one-half the designs deserving special diplomas executed by women; 64 of the 125 posters finally chosen for display in art clubs, public libraries, etc., the work of women. Surely here is encouragement for the feminine designer.

John Singer Sargent who is at present in Boston to superintend the installation of his great mural, *The Sermon on the Mount*, at the Public Library, is reported to have purchased a charming old home in Oxfordshire, England, for his use when he shall return to that country. This house, built in the early part of the seventeenth century for Sir Lawrence Tanfield, has been a favorite with sketch-artists for a long while.

In 1920 the tercentenary of the landing of the Pilgrims at Plymouth will be celebrated in New England, and observed with interest throughout the United States as an event of singular historic import. Plans are even now being proposed for a fitting form of celebration, and naturally differences of opinion are many. New Englanders in general seem to oppose a commercial demonstration such as a World's Fair or Exposition. Others object to a stupendous pageant as being out of keeping with the stern Puritanical dislike of "shows". Ralph Adams Cram, the eminent architect and author, speaking before the American Society of Colonial Families in Boston last October, launched his idea of an appropriate celebration. It is nothing less than the erection of a permanent Dream City which would be "half Venice, half Bruges"—the embodiment of the perfect expression of art. "I would like," said Mr. Cram, "to make that celebration a revelation of the eternal

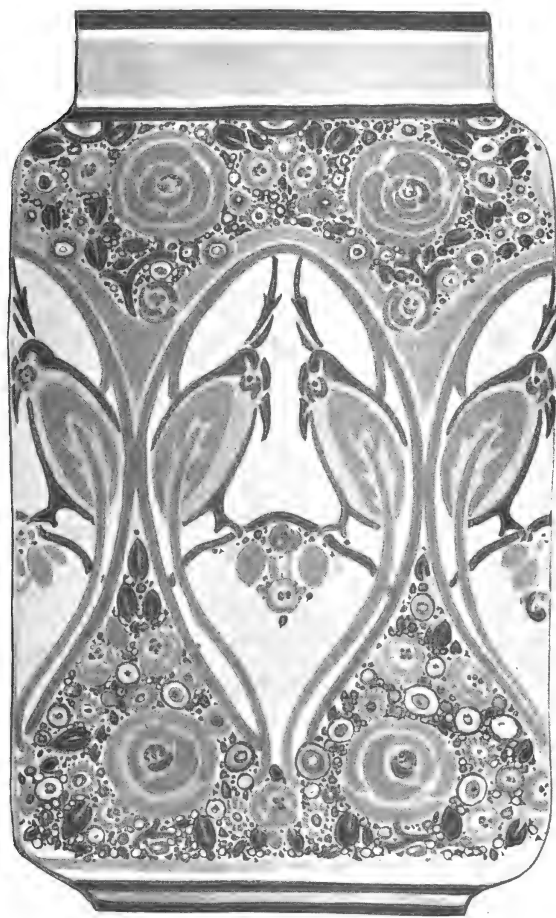
(Continued on page 128)

KATHRYN E. CHERRY - - - - PAGE EDITOR
Marina Building, St. Louis, Mo.

ENAMELED BELLEEK VASE

Birds and Flowers in All Over Pattern

DIVIDE vase in four sections, make tracing of birds and medallion and trace on each section; then, the all over pattern of roses, daisies and leaves; do not trace in the small units; outline design in grey India ink lines.



The dark color on birds is Night Blue enamel, the bill is Purple Grey, back is Warm Grey E, tail is Grey Violet, the breast Silver Grey. The frame around birds is Chinese Blue. Now the border—The rose is Satsuma, the darkest color in rose is Warmest Pink, the dark dots are Amethyst, the leaves are Peacock Green, the daisy forms are Lavender, the circle forms are Celtic. Dark bands on vase, Night Blue. The light bands are Grey Violet. All stems are Oak Brown. Centers in flowers are Jersey Cream.



Full size section of center panel of Vase

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

TO KERAMIC STUDIO STUDENTS

COLOR is at once the joy and the despair of the artist who works for reproduction. Working out harmonious color combinations is one of the most fascinating phases of Art. But to suggest color schemes in cold type and with black and white illustrations for more or less inexperienced students to carry out, with the bewildering array of materials from which to choose, with no definite color nomenclature and no way of knowing the limitations of the individual workers, is another and a very discouraging proposition.

Anyone who has tried to fulfill this mission will recall letters from discouraged students whose efforts to follow the instructions have not been crowned with success. We are called upon to suggest how to counteract unfortunate results and we tear our hair and worry the grey matter for a possible solution. Most of the trouble comes from a lack of any fundamental knowledge of color—either from the chemical standpoint or that of harmonious color relations. Mineral colors have chemical affinities. There also are those which are antipathetic: a general understanding of these laws is a necessity to the successful ceramic artist. For the student using oil or water color the study of color harmony is sufficient. But the ceramic artist must go deeper into the subject and study the action of colors on each other in the fire; the temperature at which colors will develop; the quantity of the glazes of different wares; the nature and office of flux, etc. The pioneers in this field of art had to get most of their knowledge first hand, by actual experiment. Necessity makes students of us, and there is nothing which teaches so surely as failure, if one is wise enough to search for the cause.

The manufacturers have to-day reduced the necessity for experiment to a minimum and experienced teachers can save their students unhappy experiences through which they may have passed: but there are still many ambitious workers who are far from this practical assistance, and they must needs travel through the road of experience. The memory of early struggles should breed sympathy for the perplexed and isolated workers of to-day; those who are geographically removed from the practical help of the large studios. This need has been admirably met in the answers to correspondents column of this magazine. For those who have availed themselves of this opportunity questions have been answered and suggestions made in the most sympathetic and helpful spirit. Anyone who will take the pains to study this column regularly will find it a veritable gold mine of information and, if those who have back numbers of *Keramic Studio* will take the trouble to read over these columns, they are almost sure to find the solution of their individual problems. Comparatively few avail themselves of this privilege.

How often we hear remarks like this "I didn't care for *Keramic Studio* this month, did you?" "There wasn't anything in it worth copying," or "Oh, I'm not taking *Keramic Studio* this year, I don't care for so much conventional" and so on *ad infinitum*.

Friends and co-workers! did it ever occur to you that *Keramic Studio* is the only Art Magazine which caters to students, which supplements regular art instruction of the studios and Art Schools? Do you realize that it is the only Art Magazine worthy the name, which encourages or allows copying. Where in the whole realm of art can the ceramic student get so much inspiration and information, with the additional

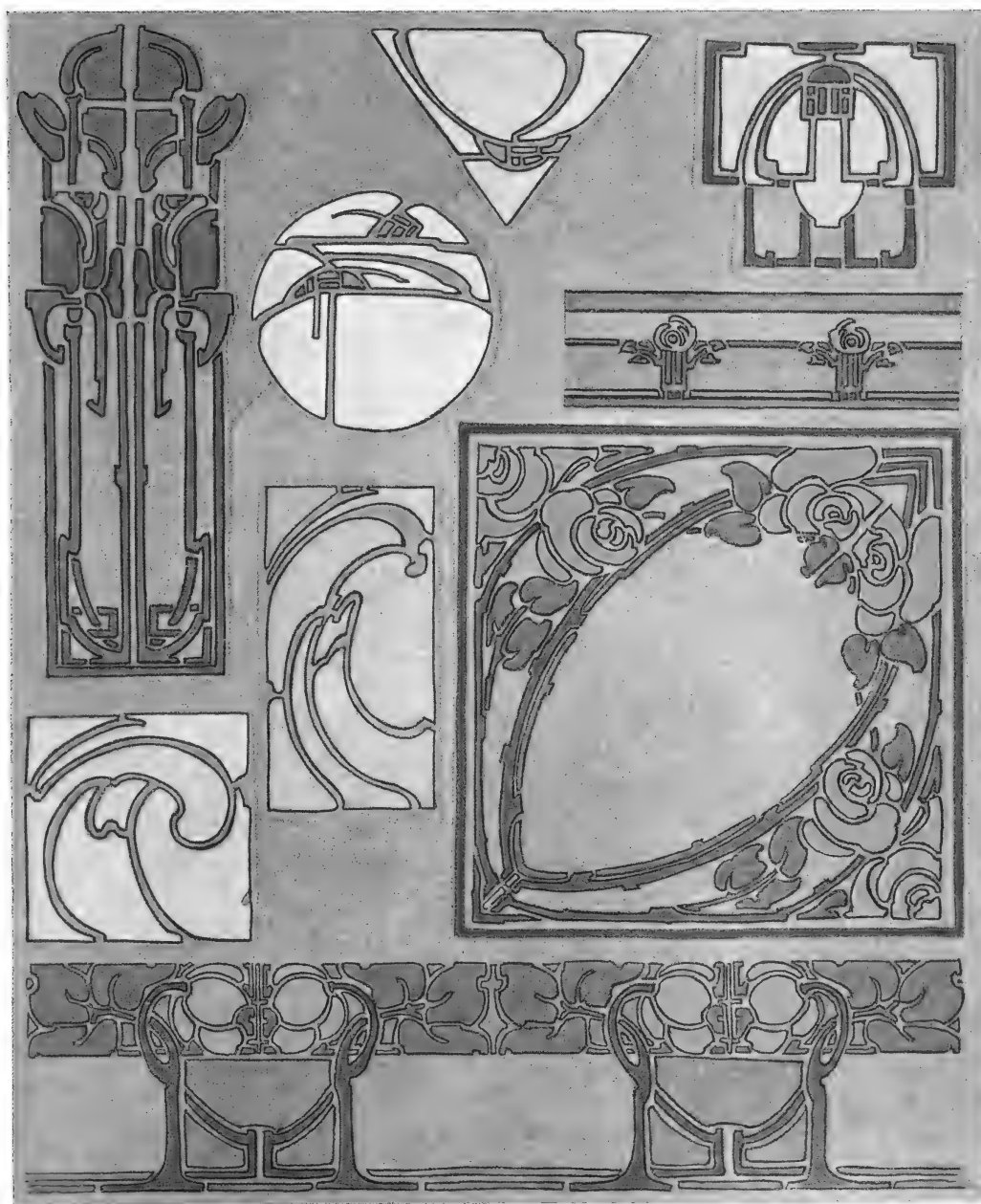


President and Vice-President of the T. C. K. C.
Henrietta Barclay Paist Florence Huntington

advantage of further information through the correspondence column, and all for 40c. the copy?

Is it possible that we are never to grow away from the "picture book stage of understanding?" How many of us read the editorials and educational articles? How many avail themselves of the privilege of asking questions? *This privilege alone is worth the price of the magazine.* Do we fully appreciate the advantage of knowing from month to month what the rest of the ceramic world is doing; of keeping in touch with Exhibitions and seeing reproductions of the best work all over the country? Is it no advantage to know where to procure materials for our work from reliable dealers? Do we appreciate the advantage of an advertising medium which brings customer and dealer, teacher and pupil together? Can you imagine any degree of success without such an organ? Other art magazines do not cater to our craft; their advertising pages do not reach the rank and file of ceramic workers and their pages are rarely open to the ceramic artist except where some individual has achieved unusual honor or distinction.

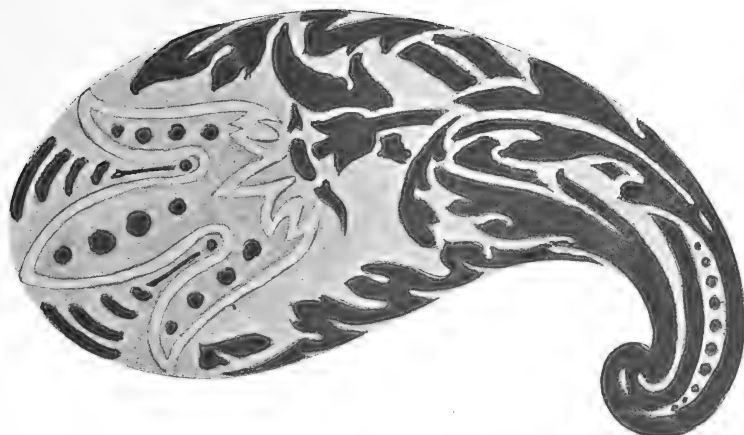
We are already practically cut off from the Old World; our supplies are curtailed; we are thrown more and more on our own resources; we need to keep in touch with each other; how else can we do this except through just such a medium as *Keramic Studio*? Then think of the wisdom and patience required to satisfy the demands of two factions almost diametrically opposite in point of view. In making compromises the magazine has had to sacrifice its highest ideals and risk criti-



CONVENTIONAL DESIGNS, ROSE MOTIF--FLORENCE MILTON MCCARTHY

DECEMBER 1916
KERAMIC STUDIO

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KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.



Unit No. 1

cism from the rest of the art world. And yet, with this handicap, what a tremendous force for good it has been, and the stride Ceramic Art has made under its guidance is best appreciated by those whose memory and experience date back to the early history of this craft. We ought to consider this magazine as a co-operative enterprise and the subscribers as shareholders. We need to take more stock in it. Let us try to appreciate more the cultural advantages of such a magazine and depend less on the illustrations for copying purposes. Let us strive to keep our place, so dearly bought, in the Art world and be worthy the respect of the Art workers in all departments. This we cannot do with a narrow personal point of view. What we need is more sincerity, more appreciation, more loyalty and a larger vision. We must be more democratic. We must be willing to share our magazine with others whose point of view differs from our own, hoping that time and experience will result in closer harmony of ideas and taste.

Let us make 1917 *Rally Year*. Concerted effort, with the good of the craft at heart cannot but result in good for the individual workers. Now all together!

K-E-R-A-M-I-C—*Keramic Studio!* *Har-mo-nee!*

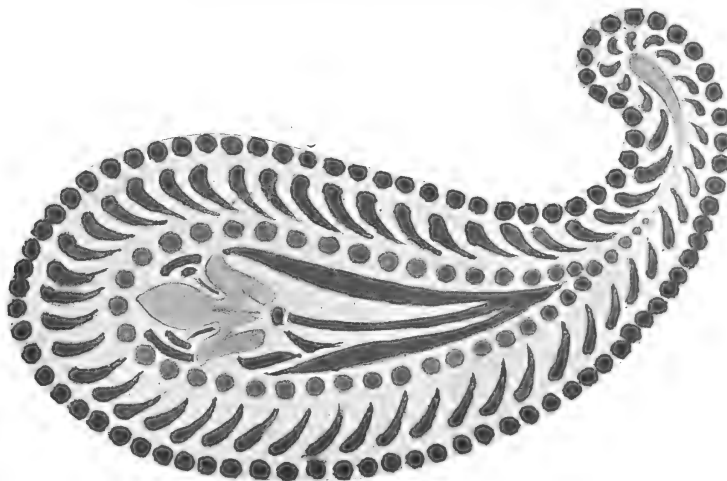


ENAMELS FOR UNITS

No. 1—Flower—Dark Blue, outer edge a lighter Blue. Spots and stamens orange. Leaves and stems strong, rich Green No. 2.



Unit No. 2



No. 2—Flower Dark Blue. Large drop same. Stamens orange. Leaves and stem rich green. Spots next to center Turquoise Blue. Oval drops next, Turquoise Green. Outer dots deep Coral Red.

The units above in whole or in part will be found useful for repeats or medallions on various shapes. They are Persian in outline, brilliant in color and will make attractive decoration on white, ivory or grey grounds. They will be most effective on soft wares in high relief but may be used on hard glaze ware in low relief with hard glaze enamels.



HENRIETTA BARCLAY PAIST, *nee* WRIGHT

Adelaide Alsop Robineau

Mrs. Paist took up the decoration of china in 1889 and has worked continuously since, doing miniature and figure work as well as decoration on porcelain. She has not confined herself to the decoration of china but has applied her knowledge of design to pottery, leather, stenciling and wood block printing, and has also worked in the department of fine arts, using both water colors and oils.

Mrs. Paist is well known as a teacher in all the large cities of the West. She was for a number of years a prominent member of the old N. Y. S. K. A., being one of the first decorators to break away from the naturalistic. She received a medal in Chicago in 1896 for the best of 108 exhibits at the Old Western Decorating Works (National Exhibition), also an

Honorable Mention at the Paris International Exposition in 1900. She established the ceramic department in the St. Paul Institute of Art and conducted it for two years. At present she is trying, through her nonresident Course of Design to help and raise the standard of china decorating, and has clubs and individual workers scattered all over the States and Canada, one of her best workers being in the College of Honolulu. These Correspondence lessons have just been published in book form by the Ceramic Studio Publishing Co.

Mrs. Paist is President of the Twin City Ceramic Club, numbering fifteen active members and about the same number of associates. The interesting program of this Club for 1916-1917 is mentioned on Page 116.

Being specially interested in the problem of color, Mrs.

Paist is studying all the time to be able to present it in a practical and helpful way, preparing charts and other illustrations on a scale large enough to allow her to give illustrated talks to Clubs.

She has had associated with her in her St. Paul studio a student of her own, Miss Florence Huntington, who has also studied under Miss Reece in the Cincinnati Art School, and is for the third year assistant to Miss Cheney in the Design department of the Minneapolis School of Arts, and in charge of the ceramic department. Miss Huntington is strong in design and familiar with the technical part of china decorating. She has been particularly successful in handling enamels and acid etching. She is progressive and original and has received many local awards, also one of the Chicago Art Club prizes.



BELLEEK BOWL—ELISE W. TALLY

OUTLINES in black, bands in Green Gold. The three dark flowers $\frac{3}{4}$ Old Chinese Blue, $\frac{1}{4}$ Old Egyptian Turquoise. Touches at top of flowers Dark Yellow with darkest places Rhodian Red. Stems, $\frac{3}{4}$ Blue Green, $\frac{1}{4}$ Green No. 1. Leaves $\frac{3}{4}$ Old Egyptian Blue, $\frac{1}{4}$ Dark Blue, $\frac{1}{4}$ White with small dots in Dull Yellow. Small flowers, small leaves in the same light blue as used on the big leaves, small leaves in the same dark blue as used in dark flowers, with

center Dark Yellow. The upright forms between circles: flowers, the same dark blue, leaves the same green as used on stems. Bands at top and base of bowl in Green Gold. The background space behind flower can be done with dots of Gold. The inside band: flowers the same dark blue, with leaves the same light blue, with touches of Dark Yellow and Rhodian Red with bands of Gold or Dark Blue.

If it is a small design in rather fine lines it can be used on the glass without giving it any previous preparation. Where a good sized surface or very broad bands are to be done in Liquid Bright Gold, it is advisable to cover it with a sort of paste sizing that can be procured from dealers in glass supplies. Give this a light fire, it will shell off leaving a surface that will make the Liquid Bright Gold when applied and fired a richer, yellower color, almost like a Matt Gold.

Acid etching may be done on glass, using the acid resist and the hydrofluoric acid just as we do the acid etching on china. When covered with rich Roman Gold it makes a beautiful border for goblets, or any other piece of glass where elaborate gold bands are effective.

I have had letters of inquiry regarding designs for glass decoration. Most of my designs are original, but if you look

through your *Keramic Studio* you will find many designs every month that will give you suggestions for glass designs. I now recall one of the very old *Keramic Studios* where there was a whole column of beautiful little borders, among them conventionalized ears of clover, thistle and nasturtiums; these were by Mrs. Robineau. They were very suitable for glass work.

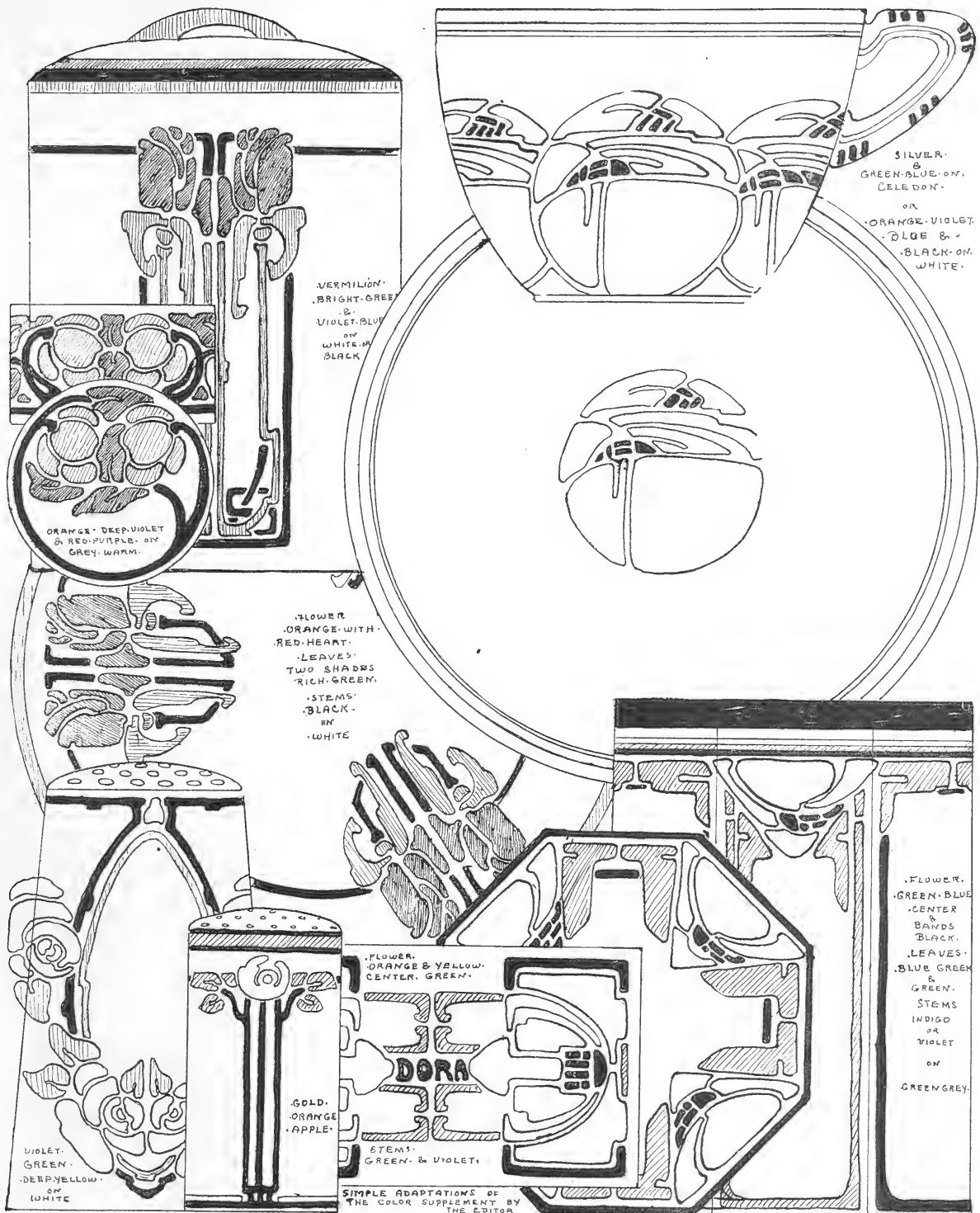
I have used many kinds of glass colors and glass gold. Glass colors will soon be on the market bottled in small vials like china colors. Meanwhile very satisfactory glass supplies are advertised in *Keramic Studio*. Teachers can procure them in bulk and bottle them to retail to pupils as I am doing. I consider firing the most difficult part of glass decorating, therefore, will devote my entire time in my next article on glass firing.

(to be continued)



CHOCOLATE POT AND CUP—ALBERT W. HECKMAN

To be done in Brown, Golden Yellow and Vermillion Red enamels. Flowers are Golden Yellow outlined with Brown. Leaves are two parts Golden Yellow and one part Stem Brown. Dots in flowers and throughout the design are of Vermillion enamel.

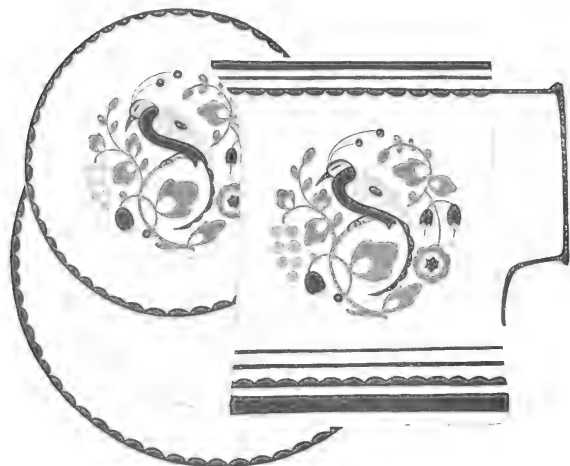


WHAT CAN BE DONE WITH THE SUPPLEMENT DESIGNS

DOROTHEA WARREN O'HARA

PAGE EDITOR

132 East 119th Street, New York City



PORRIDGE SET

Black—Old Blue Enamel hard. Dark Grey—River Green Enamel hard.
Light Grey—Dark Violet Enamel hard.

THE scarcity of good shapes to work on has made the New York china decorator look around in department store basements and in all unusual places from ten cent stores and small Japanese shops to the wonderful china houses on Fifth Avenue, where heretofore we have only thought of going to purchase expensive decorated china. In these exclusive shops we have found the lovely undecorated Wedgwood which can be had in a wide variety of the most charming colorings—dull yellow, pale blue, gray green, rose and white.

As a result of this searching, unusual and interesting things have been seen in the Exhibitions. The china decorator has been brought more in touch with the interior decorator, consequently, her viewpoint has been broadened. She is not found aimlessly doing a cup and saucer which has no relation to anything else she has.

A breakfast set of cream colored Italian peasant ware, was found at one of the department stores and decorated with a little bright enamel sprigs. The cloth and napkins were of coarse gray linen, finished with an Italian hem-stitched edge. This breakfast set when seen in the country home for which it was made, certainly possessed an air of great distinction. It was arranged in Japanese fashion, with pale yellow and violet asters in the center of the table.

The fascinating Japanese tea-sets with colored glazes are also very nice for country homes, bungalows, porch sets etc. I have just decorated a mulberry set with a simple little motif on each side of the tea-pot, creamer, sugar, cups and centers of plates and with bands on edge of plates, saucers and inside edge of cups and top and bottom of the tea-pot creamer and sugar. All handles have lines same size as bands. Only one enamel was used in decorating this set, Dark Blue enamel, soft. The napkins and tray cloth matched in color the Dark Blue enamel and the Bamboo tray was also painted the exact shade of the Dark Blue enamel. The linens have a very simple crochet edge, done with a mulberry shade of embroidery floss, "Royal Society", India, color number 213.

The English Wedgwood, which is beautiful in texture and shape, has been decorated in many interesting ways. A pale blue tea set was decorated in Manchu Blue enamel and silver, with just a little touch of Old Chinese pink enamels. The



Center ornament for Porridge Bowl

linens matched the blue enamel in color and the tray was silvered. As this ware requires rather a light fire to prevent sanding, soft enamels must be used for decorating.

The pitcher here illustrated is part of a set that may be used for berries, puddings, porridge or anything that requires cream or milk and is served in a sauce dish. The set is of common yellow kitchen ware, and was purchased in a ten cent store; even so, each piece was carefully selected. In order to avoid mistakes in making selections, I will give the dimensions: Sauce dish, six inches at top, three and one half inches at base, two inches high; plate eight inches, one inch high, shoulder one and one quarter inch. The pitcher comes only in the one size as illustrated. Hard enamels were used for decorating: Dark Violet, Old Blue and River Green. Be sure to apply thinly. The design should be made smaller to fit the bottom of the porridge dish. The same scallop band found on the pitcher, should go on the edge of porridge dish and plate. This scallop edge is the only decoration on the plates.

In doing this cheap ware, the designs must be simple and the execution spontaneous to be interesting. Never fire the cheap ware but once and then be very careful not to overfire.



Full size medallion for Porridge Set

MAUD M. MASON - - - - -
218 East 59th Street, New York City

PAGE EDITOR



TEA SET

THE little tea set is planned with a black background upon which is set the brilliant colored enamel decoration. The same decoration and color scheme could be carried out on a white background also, giving a good effect and entailing much less work.

After first tracing the design, and carefully spacing the bands, paint in the background, using a square shader for the purpose, brushing it on very evenly. When dry it may be strengthened by rubbing the powder color into it. Then clean and lay the enamels, filling the spaces well up to the black edges.

In this particular pot the shoulder is almost flat, making it difficult to indicate the spacing of the bands or lines at top and bottom. The waving band of white, between the grey lines would admit of being two or three times as wide as the grey lines, and would look better for being so spaced. In the ornament the bird is blue with a yellow wing, in which are blue spots. This blue is Lavender Blue Relief Enamel. Stem and leaves are Emerald Green. Yellow wing and centres of flowers are Imperial Yellow. Flowers, Light Carmine. The grey bands are Lavender Blue and the wider white band may be green, yellow or light carmine as desired. These Mason enamels may be retouched and fired as often as necessary, by applying them in thin even tones over all the design, keeping the surfaces even and the edges neat and crisp.

♦ ♦ ♦

ON THE DECORATION OF TABLE WARE

WE craftsmen and serious students of art recognizing the tendencies of modern art, and realizing the joy expressed in its freshness and gaiety of color and virility of expression are beginning to reflect its influence in the decoration of our por-

celain, as in other handicrafts. This has lent a fresh impetus and given new life and enthusiasm in the making of beautiful table ware and other articles for useful and decorative purposes.

We, at last, begin to be convinced that use and beauty are inseparable and to think of the articles used on tables in terms of sets or as a unified whole rather than as individual pieces, and to appreciate the beauty, charm and restfulness attained by the repetition of the same or similar ornament or decoration when carried throughout a complete set. An old teapot, a bowl, a plate or other article loose in value if placed among other pieces having different decorations, and fail to convince you thoroughly of their charm. Indeed it often cries to be separated from them. On the other hand, the same decorated article repeated a number of times in a group makes a distinct and harmonious impression.

Restraint and simplicity in decoration is another and most desirable quality that we are learning to appreciate. We feel that ninety-nine per cent of our decorated wares are over-decorated, and in consequence lose in refinement, and make the same impression on our minds as an overdressed person. To return to our sets, let us endeavor to make our decoration of them consistent with their use and environment, the color scheme of the room and table linen being very important assets. The background of room should be as a frame to the picture, completing and setting forth to the best advantage the table and its accessories.

There is no reason why one with the most limited purse need be denied the joy of several different sets of porcelains and may not indulge oneself in the pleasure of variety in table decoration. Let us forget the monotony of the huge set made to serve every purpose and consisting of nine hundred and ninety-nine pieces replaced from stock patterns!

♦ ♦ ♦

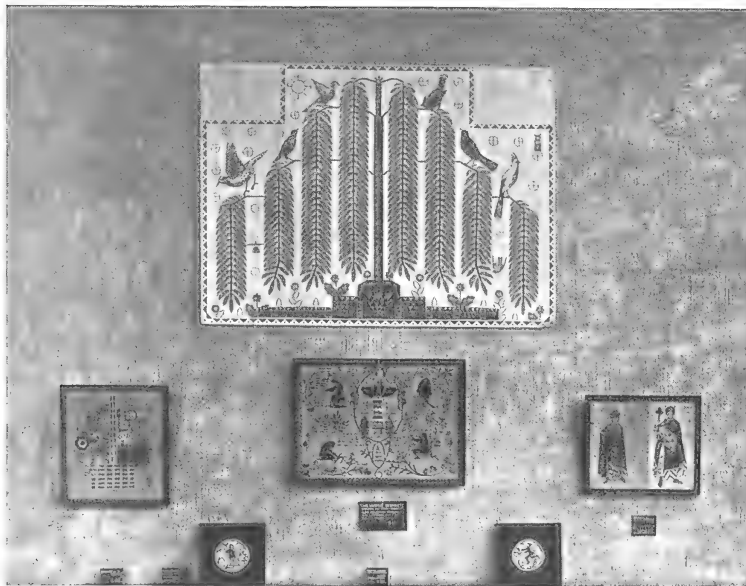
THE LITTLE GALLERY

AT the Little Gallery are to be found some most interesting soft glazed Italian bowls. They are very stunning, decorated either in enamels or lustres. They vary in size from 12 to 18 inches in diameter, and are of a soft greyish white glaze, having very much the quality of some of the most beautiful old Italian pieces.

Special attention is paid to the arrangement of the porcelains in these galleries, its surroundings suggesting their use. For instance, a mirror black coffee service is shown on a bright red lacquer tray, partly covered by a very lacy doily. The flower decoration, with this set, was brilliant red nasturtiums in a jar of the same black lustre, the ensemble giving a very charming effect. They are also showing a very delightful lusted glass. A very handsome lamp, 15 inches high, is shown by Mrs. Elizabeth Mason, and Mrs. Vanderhoff. The



Full sized motifs.



Embroideries of Mr. and Mrs. Armfield, N. S. C.

lamp is toned a deep greyish yellow (neutral yellow) with a very full decoration in copper lustre over this background. The design is especially satisfactory, emphasizing the line of the jar and having a good rhythmic pattern. It is quiet in tone and in excellent taste and is completed by an old gold silk shade.

* * *

NATIONAL SOCIETY OF CRAFTSMEN

INTEREST in embroideries and other branches of needlecraft is steadily reviving, and great progress has been made in recent years in the artistic development of this most beautiful craft. This type of craftsmanship is most delightfully exemplified in the work of Mr. and Mrs. Armfield, whose beautiful embroideries compose the special exhibition now on at the National Society of Craftsmen. The work is a far cry indeed from the realistically colored roses and other floral exuberances we used to be familiar with on our table linens. The embroideries, in which both the old and modern have happily been combined, are most imaginative in design and delightful in color and evidence a very full and rich knowledge of art in its broadest sense. Such work is sure to prove a source of inspiration to the student of design. The accompanying photograph will give an excellent idea of the character of the work.

* * *

TWIN CITY CERAMIC CLUB

The Twin City Ceramic Club gave its first formal luncheon November 1st at which time Mr. Maurice I. Flagg, President Minnesota State Art Society and Editor and publisher of *The Minnesotan* spoke on Ceramic Art, its relation to the home.

The Club has prepared an interesting program for the coming year, besides the regular business meetings, a special feature of which will be a question box. The Club has arranged for a series of luncheons at which times local artists will speak on Art topics. These topics have been selected with a view of stirring the decorators out of their accustomed mental ruts in which all specialized work is apt to land us.

The Club is planning its Annual December exhibit which will be held from December 2d to 6th. They will also take part in the local exhibit in November under the auspices of the Minneapolis School of Art. Last year the Club made a most creditable showing at this exhibit winning much commendation and honors.

PROGRAM

- Sept. 6th—Informal meeting in the Art Galleries at the State Fair. Picnic supper.
- Oct. 4th—Business meeting.
- Nov. 1st—Luncheon. Talk by Maurice I. Flagg. "Ceramic Art, its relation to the home."
- Dec. 2d to 9th—Annual Exhibition and Sale. Special feature Bowl Competition. (Outside Jury.)
- Dec. 13th—Business meeting. Reports and settlement.
- Jan. 10th—Luncheon. St. Paul. Talk by Miss Julia Gauthier. "Art, its relation to life."
- Feb. 7th—Luncheon. Minneapolis Art Institute. Talk by Miss Mary M. Cheney. "Decorative Art, its relation to Fine Art."
- March 7th—Luncheon. Talk by Dr. Owre. *Cloisonne*.
- April 6th—Gathering at the T. B. Walker Gallery. Talk by Mr. Walker.
- May 5th—Annual Election of Officers. Followed by a Frolic.



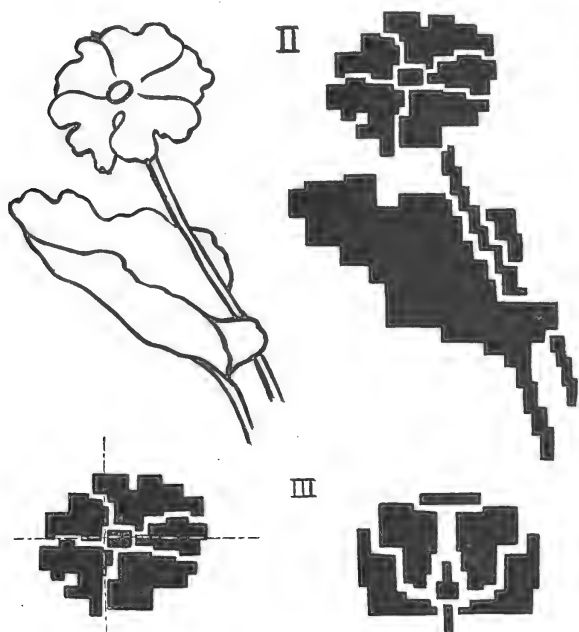
See Various Steps in Motif Development (Page 117)

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg Home Studio, 52 W. Maiden St., Washington, Pa.

VARIOUS STEPS IN MOTIF DEVELOPMENT

MOTIFS ARE POINTS OF DEPARTURE FOR THE DESIGNER

MOTIFS may be figure, animal or vegetable, and may be either naturalistic, conventional or abstract. The naturalistic motif has its origin in nature and is used when naturalism is desired without special regard to the material, use or medium in which it is to be developed. The conventional motif may have its source in nature but it is so developed in form, color and arrangement, that it is consistent with the use, material and medium in which it is developed.



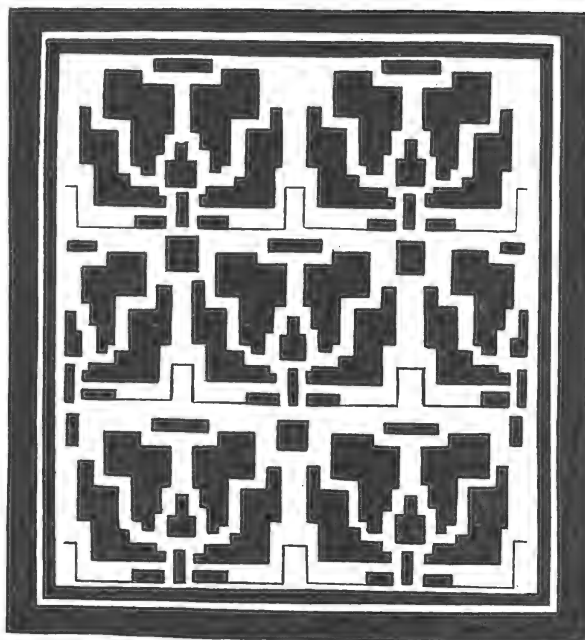
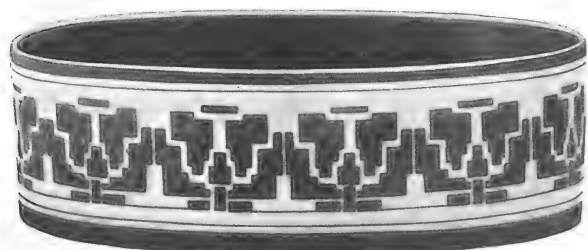
CONVENTIONALIZATION

Conventionalization is the term given to the process by means of which a natural motif is changed to fit use, material and limitations of technique. There are all degrees of conventionalization from pure naturalism to pure abstraction.

Step No. 1 is natural motif from the primrose.

Step No. 2 is an adaptation to cross section paper of the line tracing.

Step No. 3 is a by-symmetry or a balanced motif secured from step No. 1, choosing the part most interesting.



Step No. 4 is unit 3 used with application of principles of design: rhythm, balance, symmetry, subordination, and harmony.

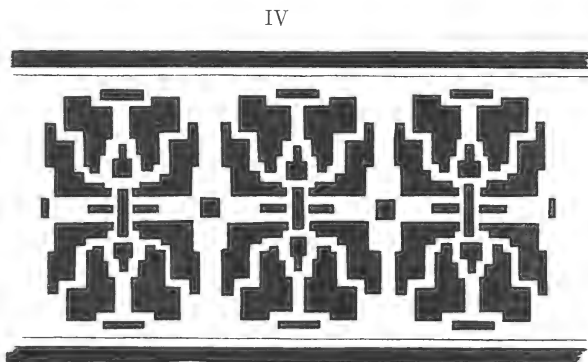
Step No. 5 is confined to horizontal and perpendicular lines.

The different degrees of abstractions are determined by the use, the material, and the medium.

A SUGGESTED PROBLEM

1. Select simple interesting flower specimens.
2. Reduce same to simple silhouette or outline.
3. Separate parts of motif, using both suggested and arbitrary divisions. (Suggested divisions in nature).
4. Secure balanced unit from part selected, using a mirror to see balance.
5. Reproduce 4 in border form.
6. Reproduce 4 in surface form.
7. Adapt border to particular form for purposes of decoration.

Additional applications and methods will be continued in January issue.



BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

LESSON IN DRY DUSTING

TRACE in the design according to instructions given in the November magazine. Be sure that the lines are grey and narrow, grey lines are even more necessary for this work than for the gold. If not grey enough take a square inch of fine emery cloth or double 0 sand paper and rub lightly over the heavy parts, care must be taken not to rub the line off entirely.

Instead of painting the color on as it was in former years, the spaces are oiled and the dry color brushed over the oil, thus obtaining a much better quality of color.

"Special Oil for Dusting" is used. For the design use a No. 4 pointed shader and for bands and larger surfaces a No. 5 square shader. Dip the brush in the oil and work the brush lightly on the palette until nearly all the oil is worked out; while doing this care should be taken to keep the brush shaped well, the hairs should not be allowed to separate and, if a square brush is being used, it should be kept flat, then paint the oil over the darkest tones of the design. Be sure that every spot is covered and that the oil is even, not heavier in one place than another, or it will take more color where the oil is heavier and the result will be that the color will be darker in some places than others when fired. Be sure to go over the lines, for the ink lines will fire away and then you will find that you have ragged edges. While putting on the oil hold the china so the light reflects on the place where you are working and in this way you can see that the oil is being applied evenly and that no places are missed.

Almost all beginners have a tendency to apply the oil too heavily, it should not look thick and oily when finished, you should hardly be able to see that oil has been applied. If it looks too oily some of the oil can be removed by padding, (see article "A Suggestion", the November magazine.) The oil should be touched lightly with the pad and then the hand drawn back instead of pressing the pad against the oil. Pounce evenly, do not pounce in one spot five or six times and then go to the next spot but touch each spot once or twice and then go to the next until you have been round and if it still looks too heavy repeat the process, in this way one spot will not be spotted more than another.

Put the dry powder color on a piece of glazed paper or a piece of china, newspaper or any other soft paper is apt to rough up and leave particles of the paper in the color. For the dark tone use two parts Water Blue and one part Pearl Grey. To obtain this proportion put out as much of the blue as you think necessary and divide it into two equal piles, then put out a pile of the Pearl Grey the size of one of the blue piles; mix well together with a palette knife, crushing out all lumps.

Drop a palette knife full of the dry powder color over the oil and then take a new No. 8 square shader and brush the color over the oil with a very light touch, the brush must not touch the oil but just brush the color over it, continue to brush the color on until the oil will no longer take any. The color should look dry and not moist. When all the oil is covered, take a sharp pointed orange stick and scratch off all the color that may have gone over the line and straighten lines wherever necessary. Then oil the grey space in the design and dust with four parts Coffee Brown and one part Yellow Red.

Oil handles and grey bands and dust with four parts Pearl Grey, one part Dark Grey and one half-part Water Blue.



BREAKFAST SET—M. A. YOUNG JOHN

After straightening all edges brush Ivory Glaze over the entire surface, this will pick up all the loose particles of color. Be sure that every bit of color is cleaned from any part where it does not belong and then it is ready for firing. It requires a medium heat. If after firing the colors are not even, mix some color with painting medium, match the color as best you can, the mixture used for dusting cannot always be used for this, and paint over the lighter places until all color is the same, this should not be necessary after one has had some experience with dusting, for you will be able to oil so that all color will come out with an even tone. If edges are ragged touch in the color with a pointed brush, being careful to put the color only where it is needed and do not run over the painted edges or they will become darker than the rest of the color.



ANSWERS TO CORRESPONDENTS

I. H. N.—How can a piece of lustre be corrected which comes out uneven? I have a vase done in lustre and gold. The background is a yellow Pearl Lustre which came out lighter in spots, after covering these spots the second time they came out in more greenish spots and leave the background uneven. Can one cover the whole background with a lustre which would not show the spots?

2. You say in your last number that ivory can be decorated with water colors, will this be washable or will the gum arabic make it so?

3. Should Green Bronze Gold be burnished?

1. The lustre can be taken off with acid, it comes off very easily. Take a little piece of cotton wrapped securely on the end of a brush handle, dip it in "A China Eraser" and rub over the lustre and hold it under running water just as soon as the lustre is removed to prevent the acid from affecting the design. Or the lustre may be gone over with a darker lustre if it will not interfere with the coloring of your design. Dark Green Lustre would work successfully.

2. No, the water color would not be washable.

3. Green Bronze does not burnish bright but it is best to burnish it a little.

W. B. H.—I would like directions for painting china so that it will look underfired or without a glaze. I want to paint a landscape scene on a vase and I do not know how to get that effect?

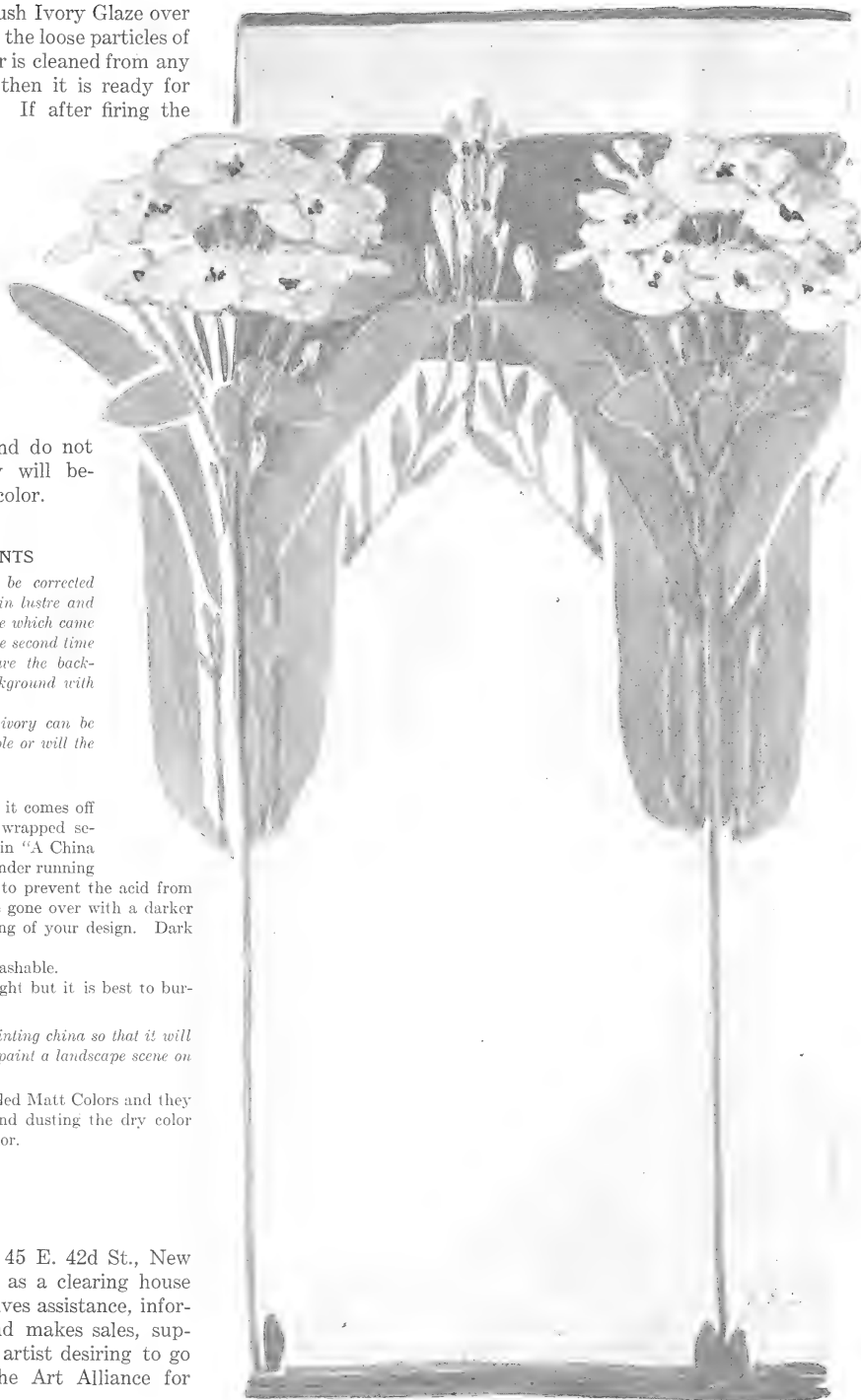
Special colors are used for that effect called Matt Colors and they are dry dusted on by painting the oil on and dusting the dry color over the oil the same as you do any other color.



NOTES

The Art Alliance of America, 45 E. 42d St., New York, has been established in 1914 as a clearing house between artist and consumer. It gives assistance, information and advice, places orders and makes sales, supplies teachers, etc. Any struggling artist desiring to go to New York can safely apply to the Art Alliance for information and advice.

Alice M. Brown of Minneapolis, who has been teaching for The Coover Studios in various eastern cities, including Williams Art Importing Studio in Toronto, M. T. Wynne's New York, and Helen J. Zweibel's Studio, has started on her return trip to Chicago. She will be in Chicago and Milwaukee during December and January.



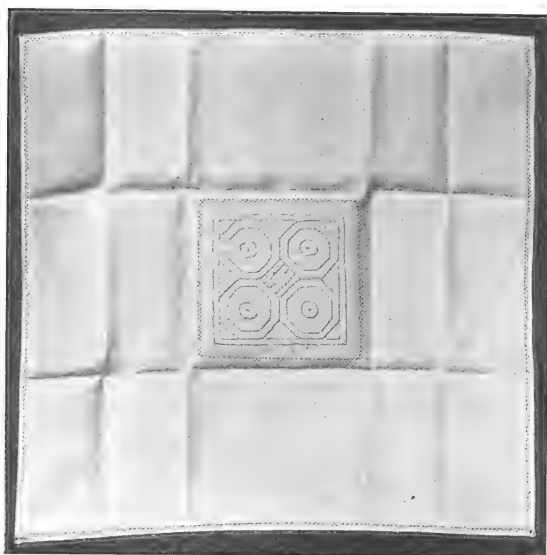
VASE—K. E. CHERRY

SKETCH in design with India ink. Paint leaves with Yellow Green, Apple Green and Lemon Yellow. The pink is Rose and Blood Red, then put White Gold back of design, and fire. Then paint in background with Apple Green and Yellow. Go over design with same colors used in first firing. Go over the gold again.

THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.



A "NEW IDEA" NAPKIN

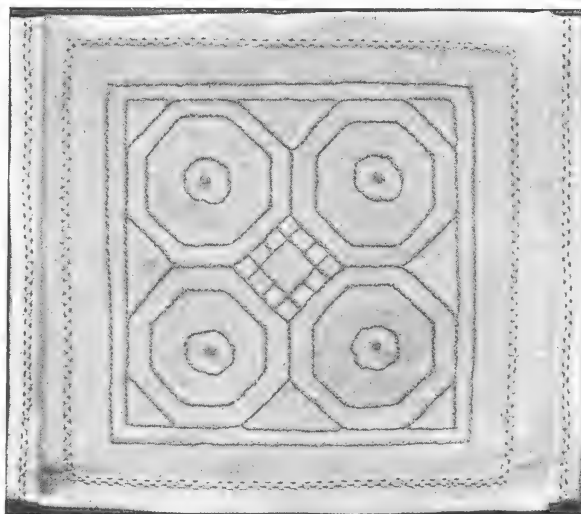
MANY are interested in the subject of table linens, but have found it difficult to get in touch with the work that is being done in the art centers in the big cities. It is not the purpose of this new department to run a sort of "fancy work" page, but rather by means of suggestions and designs, to be helpful to those who are working along this line, as many ceramists are doing at the present time. Completed work will be shown, designs and color schemes given, as well as information about materials. The editor of this page would welcome suggestions from readers who are interested. Perhaps, who knows, it may prove as helpful as "the lady from Philadelphia" did to the Peterkin family.

One of the foundation rules of good design is that of the principle of sub-ordination. One must have a "center of interest" and any other ornamentation must not be of equal interest, but subordinate to it. Even the humble napkin may be considered a problem in space division. Treated as such, we have a thing which has distinction and individuality. One of the chief aims of our work is to get away from the hackneyed and ordinary manner in which these things have for so long a time been treated. We avoid hem-stitching for one thing, not that it is bad, but because it is so commonplace. Beside that, it is laborious, and that is another one of the things we are avoiding. We are reaching out for the thing which has beauty with simplicity, so that the making of it is a joy and not a hopeless task. Somewhat out of the beaten track is the treatment of the napkin illustrated on this page. In this arrangement the design, as may be seen, occupies the center of the napkin, and is attractive both before and after it is unfolded. If you will look through the back numbers of *Keramic Studio* you will find many designs which could be applied in this way. Choose only the simplest ones, otherwise you will have an overdone, overdecorated thing. By observing the illustration you will discover that the principle of sub-ordination has been adhered to, and that even in the folding

of the napkin there is a feeling of pattern. The motif is an adaptation of a bit of Coptic ornament, and is full of suggestion for the ceramist. One of the octagonal figures would work out well, used as a rosette, with bands nicely spaced. It would be charming carried out in blue and white, or blue and grey.

Blue linen with the design worked in grey or oyster-white thread, would make a very pleasing combination. The illustration is of white linen with the embroidery carried out in a soft grey. It is seventeen inches square, but was cut a half inch larger. This allows for the very narrow hem which is the first step in the making. Measure the material carefully, drawing a thread to cut by, so it will be a perfectly true square. In hemming use very fine thread, number one hundred was used for this, and a very fine needle. The interesting finish to the hem is in fagot stitch, which is also used to outline the square in the center. This is very similar to punch work. No threads are drawn, and the work is done with a very large round eyed fagot needle. A great deal of this stitch is seen in the foreign needlework, notably the lovely Italian linens. It is very simple and is quickly done. The material used for this piece is the "Old Bleach" linen, which is one of the most satisfactory weaves we have. This is a beautiful round thread Irish linen, which comes in various widths and qualities, ranging from eighteen inches at seventy cents a yard, up to ninety inches wide at three dollars and a quarter. Of course any price quotations are subject to change, on account of conditions abroad. This linen has a lovely even weave, and where it is necessary to draw threads, it may be done with little effort. This is the linen one may see yard upon yard of, spread on the dewy grass of the Emerald Isle, to bleach. It is soft to the touch, and has sufficient body to be practical for table use. One would not choose a hard and wiry texture for this purpose, nor one too thin and light in weight. Having completed the hem, pin the piece smoothly on the drawing board or table. Measure accurately to get exact center, and then trace the design, using impression paper under the tracing paper, just as one would transfer a design to china. The embroidery is done in stem stitch, sometimes called outline stitch, the stitches very close together giving a cord like effect.

Another lovely weave many are not so familiar with is the Spanish linen. It is a much finer thread and tighter in texture than the "Old Bleach." This comes in both the pure white and ivory. The price of the sixty-seven inch width, is one dollar

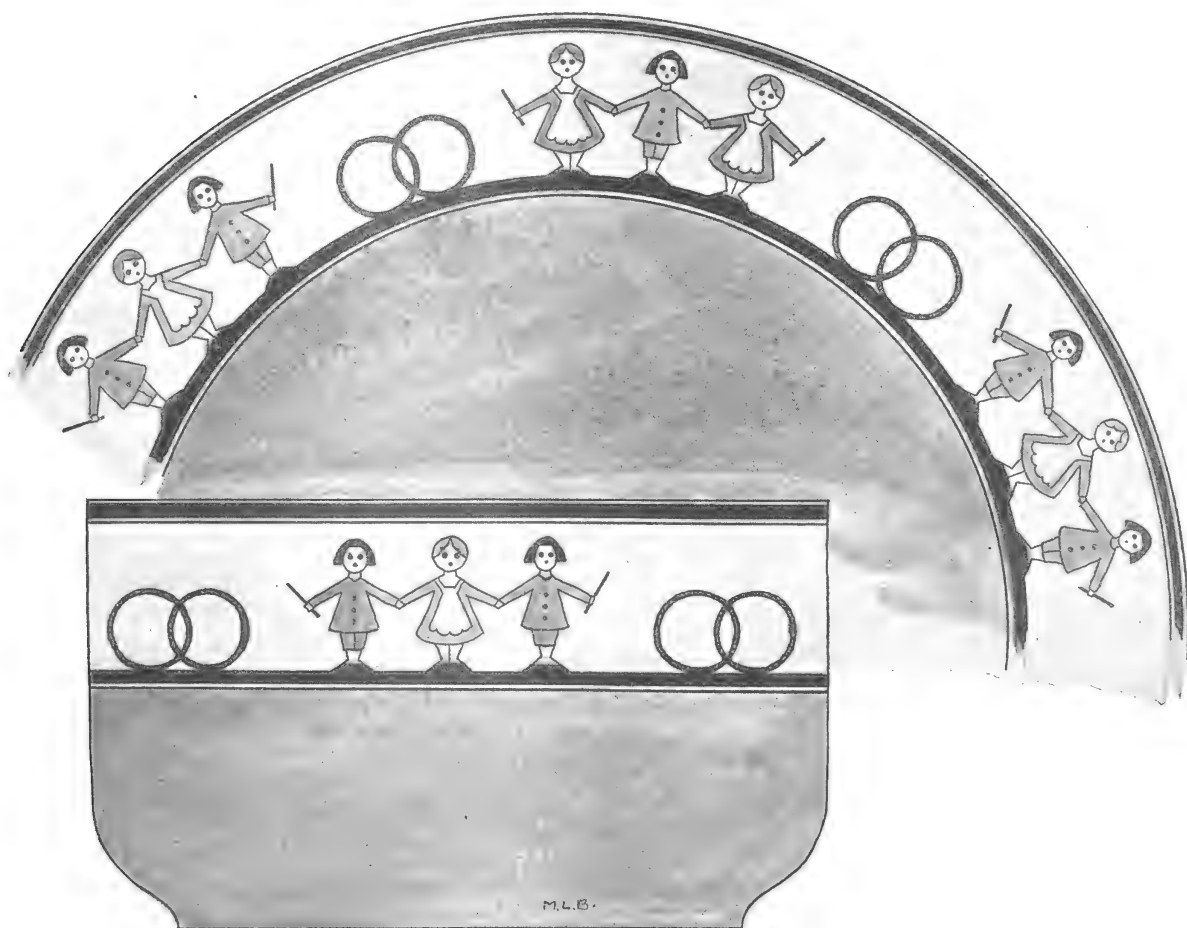


and a half per yard. This is very beautiful used in connection with filet crochet. In the colored linens very beautiful ones may be found in the dress goods. A very good plan is to use a lighter shade for the napkins than is used for either cloth or runner. Most interesting combinations are worked out in this way.

The question arises with many as to the practical side of the use of colored fabrics for the table. Colors that are beautiful before they are laundered, come out, alas, looking anything but beautiful. Sometimes colors may be set before laundering by soaking them for a time in a solution of salt and water. Another way is to boil the colored linens, so that any color to be lost, is largely done so at the start before making up. Much care must be used in making up sets in color. Be very sure before you go ahead with your work. Much disappointment may be averted by a little fore-thought. Try to plan some uncommon ways in which the design may be applied. Plan the folding with the same thought in mind. One very pleasing way for a small napkin is to fold in half; next fold across in thirds. This will form a rectangle. In this, nicely spaced above the hem, place your motif. This may be a filet square, a letter or monogram, or a bit of cross stitch or other embroidery. There is a fancy for a very small napkin for afternoon

tea, and this plan makes a very attractive set for that purpose. Do not be afraid to experiment. Try very simple things to begin with.

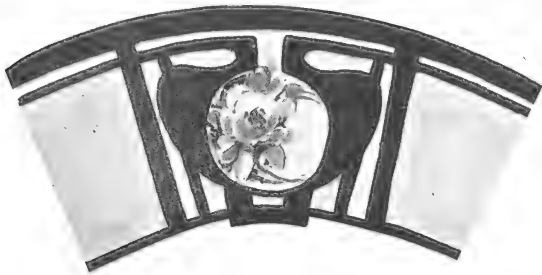
An excellent plan is to start a "sampler," adding new and interesting stitches as one comes across them. This will be a very great help in the future planning of things, as at a glance one may see the various stitches and be better able to choose the suitable one. So much of the romance of home making and house keeping has to do with the linen chest. Women of many lands and many climes have, from time immemorial, gathered each her store of linen with housewifely pride. In imagination one can see far back in the past the happy bride-to-be, busy with wheel and loom preparing her dower of fine linen, weaving into its fabric many a dream, as she sat with foot on treadle. Perhaps some of the dreams have clung to its warp and woof, and that is why to-day it gives out so much charm. Although linen has manifold uses in the home, perhaps there is no place its beauties are more appreciated than for table use. And so it comes about that this subject of table linens is so closely related to our work as china decorators, that we cannot afford to ignore it, if our aim is to have a truly artistic and harmonious whole.



CHILD'S SET—MARY L. BRIGHAM

(Treatment page 122)

WALTER K. TITZE - - - - - PAGE EDITOR
210 Fuller Avenue, St. Paul, Minn.



TEA PLATE

WHY I APPROVE OF SEMI-NATURALISTIC DECORATION

"Yes we love the conventional work, but we cannot sell it"

YOU will hear this remark from 99 out of every hundred of the teachers and decorators who depend upon the decoration of china for a living.

A great many will say "But there is no art in the naturalistic or semi-naturalistic." Have such persons in their possession, a naturalistic piece of Fry's, Aulich's, or Bischoff's beautiful naturalistic? Well if you have and do not admire it, there are plenty of the so called inartistic who would pay well for just that piece.

Now do not mistake my meaning; I am a great lover of the conventional, all the different styles of it from the dainty pattern to the most elaborate, so called loud designs, but we have no right to say that the conventional is the only kind of work, that the naturalistic (in its place) or the semi-naturalistic are not art. We who admire the conventional can not force the buying public into buying it if they choose to continue to love the floral or fruit designs. But we can bring them to enjoy and want the conventional by giving them the link which connects the naturalistic and the conventional, semi-conventional or semi-naturalistic.

A dinner is formal and so must the china be formal. Gold and white or silver and white with a dash of color are formal, this we all admit; but how dead is such a table unless we have something with more color than potatoes or pie. Let us use

as a center piece a bowl of fruit or flowers and see how it brings life to the table.

The breakfast, luncheon, tea or bedtime meal are not formal, and for such occasions, what is more beautiful than china with a touch of the naturalistic. I do not mean the entire plate to be covered with the naturalistic, for this would make it vulgar, but introduce here and there a spray or medallion of roses, with bands, gold motives, etc., and see how much more your guests are going to enjoy their tea, etc.

Next month I am going to start a series of short talks on my lady's informal china.

TEA SET DESIGN

TRACE design in carefully. After this is done, outline carefully with India ink. (The stick India ink is best). Outlining in India ink is very important, for when a mistake is made it can be rubbed off with turpentine without hurting the outline. India ink outlines fire off china.

First Fire—All dark bands and motives are painted in with Fry's Aztec Blue added, and allowed to stand about five minutes, then dusted with the same color, or one can apply Fry's special tinting oil, or Cherry's dusting medium, padding it even allowing it to stand about ten minutes then dry dusting on the Aztec Blue. Flower motive is painted in with any standard pink for the roses and the leaves in Violet, Warm Grey and Apple Green, with dark touches of Violet and Brown Green in darkest parts.

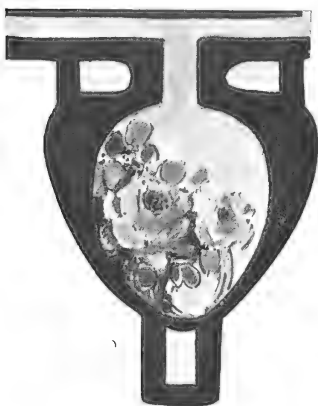
Second Fire—Oil and dust entire creamer, teapot or plate with Fry's Grey Yellow. Wipe out flower motive and touch up where strength is needed.

CHILD'S SET (Page 121)

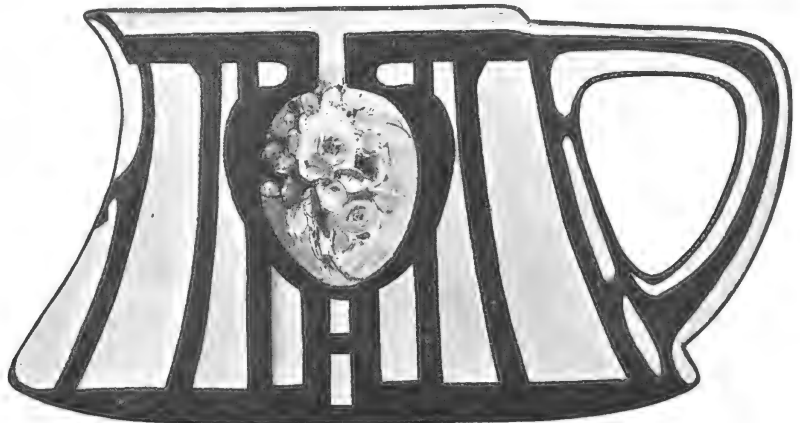
Mary L. Brigham

THE outline, fine bands and boy's hair are Black, also the eyes and buttons. The heavy bands and two circles are oiled and dusted with Dark Blue for Dusting. The children's clothing is oiled and dusted with Grey Blue. Aprons with Yellow for Dusting and the wider band at edge of plate with Coffee Brown.

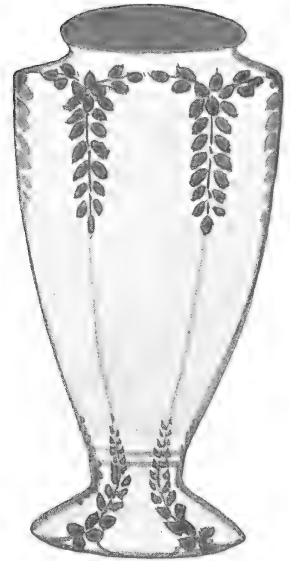
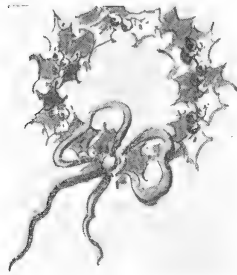
Second Fire—Oil center of plate and lower part of bowl and dust with 1 part Dove Grey, 1 part Ivory Glaze. Paint a thin wash of Dark Grey and a little Albert Yellow in the band back of figures.



TEA POT



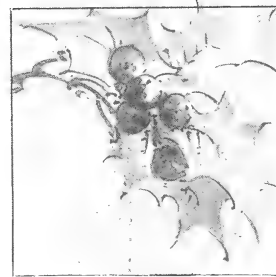
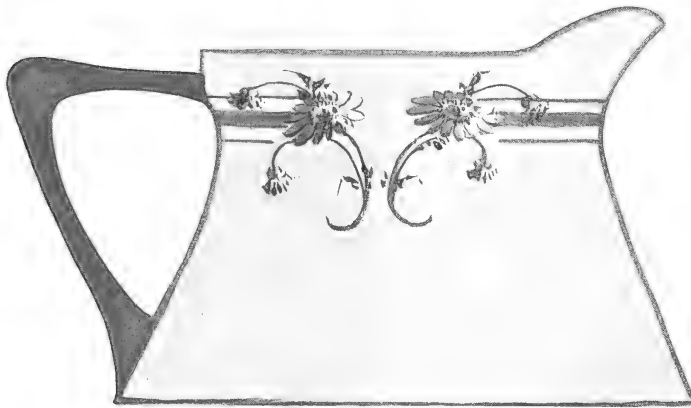
CREAMER AND SUGAR



SALTS AND PEPPERS

Mrs. F. C. McGaughy

PAINT panels Ivory Yellow, roses Yellow with bright centers of Yellow Brown and Yellow Red. Small leaf designs done in Gold. Background may be Ivory or Mother of Pearl Lustre or left white, and design done in Gold.



SUGAR AND CREAMER

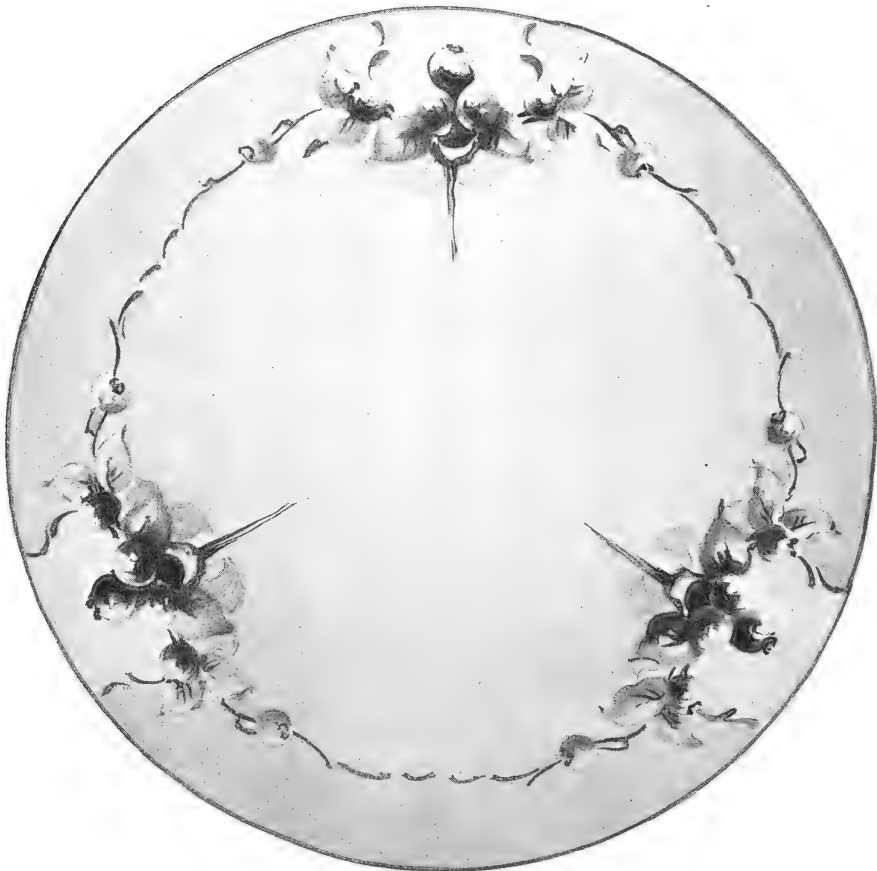
Mrs. F. C. McGaughy

Background is Ivory. Wide bands are Violet No. 2, narrow lines are Gold. Small asters are painted in Banding Blue Violet No. 2 and touch of Deep Violet. Centers Yellow and Yellow Brown. Stamens Gold. Retouch same colors.





FULL SIZE SECTION



BERRY SET—JEANNE M. STEWART

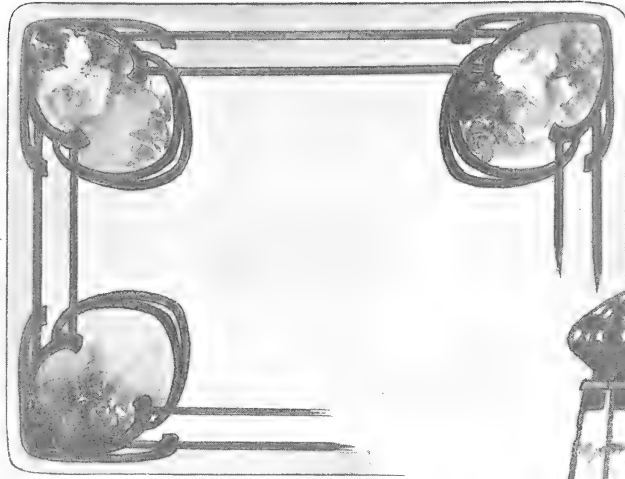
The colors used in this design are Ruby Purple, Banding Blue, Yellow Green, Brown Green, Shading Green, Ivory Yellow and Stewart's Blackberry. A very thin tone of Blackberry is padded on outer band. Inside this Ivory Yellow is used. Grey greens may be preferred in tints of background. In this case Yellow Green and Grey are used.

MAY E. REYNOLDS - - PAGE EDITOR
116 Auditorium Building, Chicago, Ill.

ROSE CANDLESTICK, AND POWDER BOX

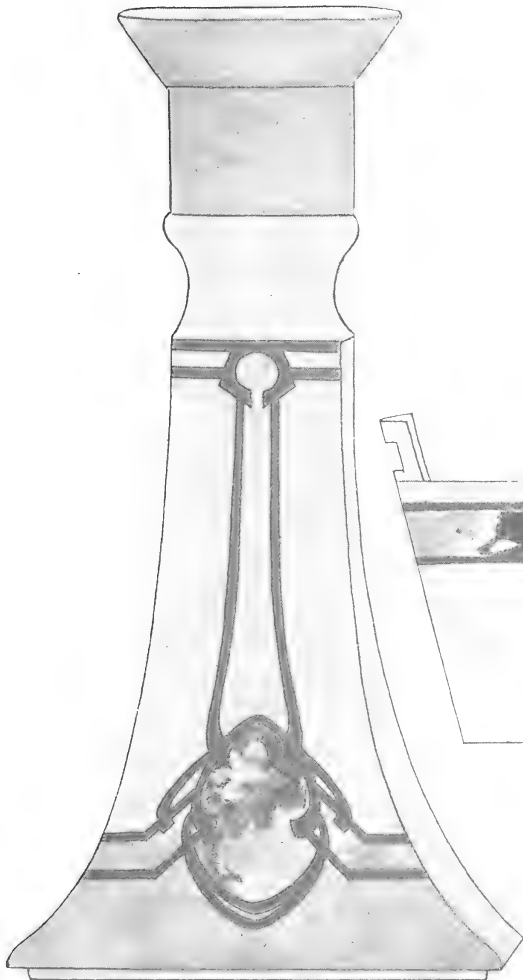
FIRST Fire—Outline and fill in design with Green Gold, paint roses with faint wash of Rose, and Albert Yellow, leaves Apple Green, darker leaves, Moss and Brown Green.

Second Fire—Retouch gold if necessary, top band Apple Green three parts, one part Grey Glaze, retouch roses light wash of Peach Blossom, darker touches in leaves Brown Green and Violet. Band at base French Grey.



SALT AND PEPPER

Roman Gold design, dusted tint two parts Lavender Glaze, one part French Grey, one-fourth part Shading Green. Roses in light wash of Rose, leaves Apple and Brown Green.



BUTTER TUB

First Fire—Outline and fill in design in Roman Gold, band one part Apple Green, two parts Grey Glaze dusted. Roses light wash of Rose, leaves Apple Green and Violet.

Second Fire—Retouch Roses with thin wash of Peach Blossom, leaves Brown Green, touch up gold if necessary.

CONVENTIONAL DESIGNS (Supplement)

Florence Milton McCarthy

LONG ROSE PANEL

OUTLINE may be omitted but if preferred, use Black and Dark Grey. The green tone is oiled and dusted with 4 parts Water Lily Green and $\frac{1}{2}$ part Yellow Green and Violet. Stems are Mode dusted on heavily. Dark tone in flowers is 1 part Blood Red and 2 Pearl Grey. The light red is 1 Carnation and 1 Ivory Glaze. The red will probably fire out as it is hard to get a good red with dusting but it can be painted over the second time to get the required color and still have the quality of dusting.

BLUE TRIANGLE DESIGN

The blue is Grey Blue dusted on and the orange spots are Yellow Brown.

CIRCULAR DESIGN

Blue is Water Blue and the pink is 1 part Cameo and 1 part Peach Blossom

LAVENDAR OBLONG

Oil and dust with 2 parts Violet No. 2 and 3 parts Pearl Grey.

BLUE SQUARE

Oil and dust with Glaze for Blue and a little Deep Blue Green.

UPPER RIGHT HAND CORNER

Stems are dusted with 1 Dark Grey, 2 Pearl Grey, $\frac{1}{2}$ Violet. Green is 3 Water Lily Green and 1 Yellow Green. Pink is 2 Peach Blossom and 1 Cameo.

NARROW ROSE BORDER

The blue is 1 part Water Blue, 1 Ivory Glaze and $\frac{1}{2}$ Violet. The green is 2 Water Lily Green and $\frac{1}{2}$ Yellow Green. The orange tone is Yellow Brown and a little Yellow Red. Light background is 1 Grey Yellow, 1 Yellow Brown, 3 Ivory Glaze. Dark background is 2 Pearl Grey, 1 Yellow Brown, 1 Dark Grey.

LARGE SQUARE OF YELLOW ROSES

The brown stems are 2 Pearl Grey, 1 Dark Grey, 1 Dark Brown or Auburn Brown. The green tone is 1 Water Lily Green and $\frac{1}{2}$ Yellow Green. The outside grey band is Dark Grey and a little Violet. The yellow is 1 Albert Yellow and 1 Ivory Glaze.

Border at bottom of page is same as the large square except for the roses, for this use Deep Ivory and a little Yellow Red.



PLATE BORDERS (Page 127)

Ida Nowels Cochran

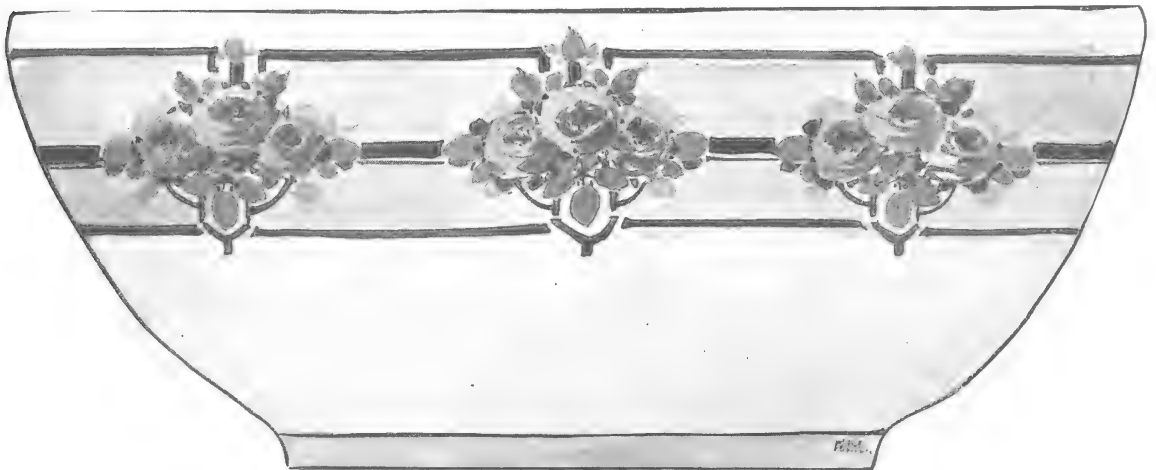
NO. 1.—Violets are painted in Red Violet No. 2 and Blue Violet No. 2. Centers are Lemon Yellow with touches of Yellow Red. Stems and background shadows are Yellow Green, Brown Green and Dark Green. Outer band and lines, combination of the two violets.

No. 2.—Roses painted in Violet and Grey Green for shadows. centers, Lemon Yellow and Yellow Red. Leaves in Yellow-Green, Brown Green, Dark Green, Grey Green and Violet. Background and large panels Grey Green. Lines and band on edge of plate Grey Green with touch of Brown Green and Empire Green. Stems Brown Green and Auburn Brown.

No. 3.—Forget-me-nots and background in Baby Blue, Deep Blue Green, Copenhagen Blue and Peach Blossom. Centers of flowers Lemon Yellow. Leaves and stems Yellow Green, Brown Green, Empire Green and Deep Blue Green. Lines Deep Blue Green. Band at edge of plate Baby Blue.

No. 4.—Roses in Yellow Lemon, Yellow Brown and Brown Green for shadows. Centers Yellow Red. Leaves Yellow Green, Brown Green and Auburn Brown. Stems Auburn Brown. Background Lemon Yellow and Yellow Brown. Background in Panels Yellow Brown. Lines and edge Auburn Brown.

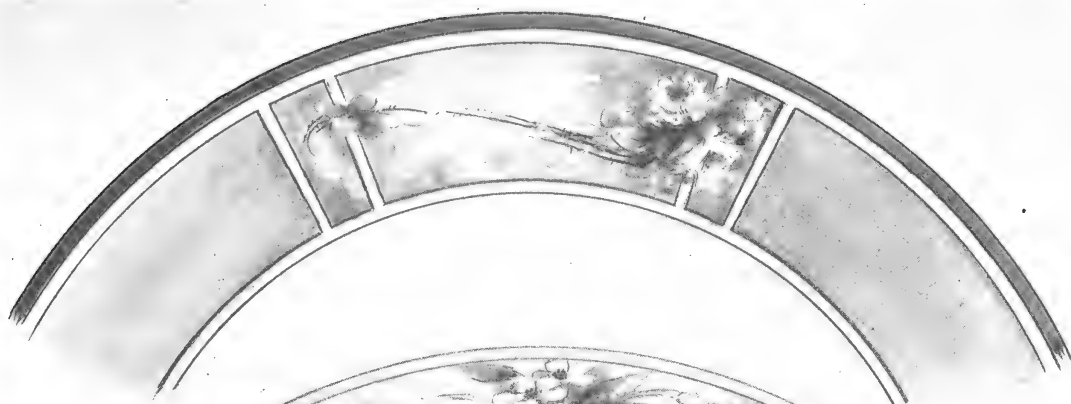
No. 5.—Roses painted with Aulich's Rosa and shaded with touch of Brown Green. Leaves Yellow Green, Empire Green, Dark Green and Copenhagen Blue. Large panels Copenhagen Blue and Copenhagen Grey in equal proportions. Edge of plate and lines the same only a little heavier.



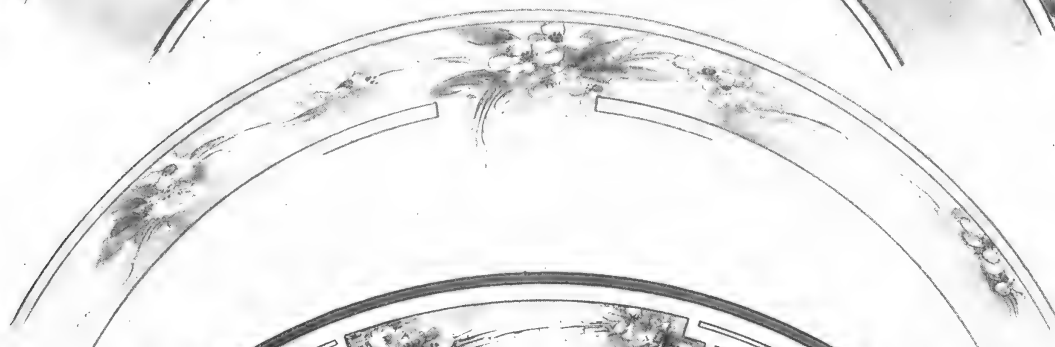
BOWL, ROSE PANELS—ADELINE MORE

First Fire—Oil light bands and dust with glaze for Green. Clean spaces for flowers and gold and paint in roses with Yellow for Painting and Yellow Brown with a touch of Yellow Brown Green. Use Green Gold and fire.

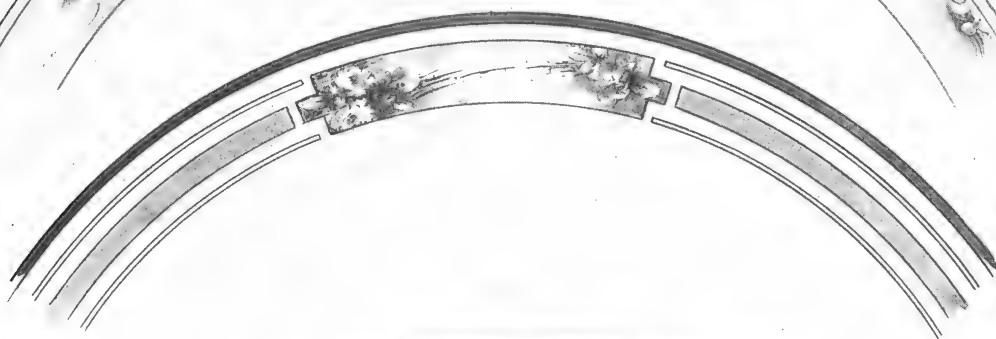
Second Fire—Touch up flowers with same colors and go over gold.



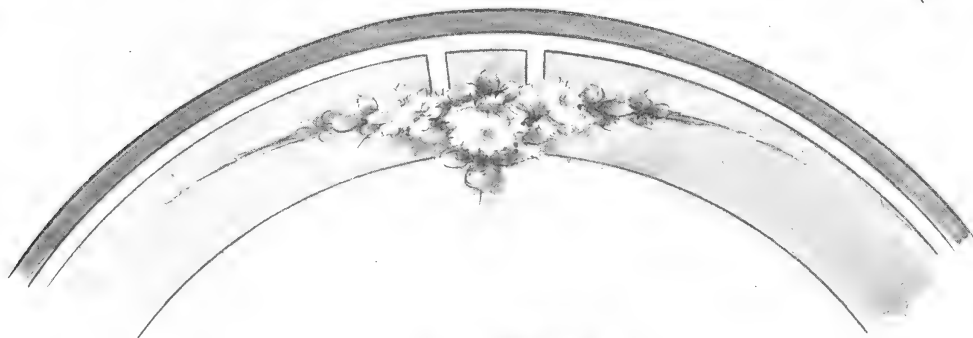
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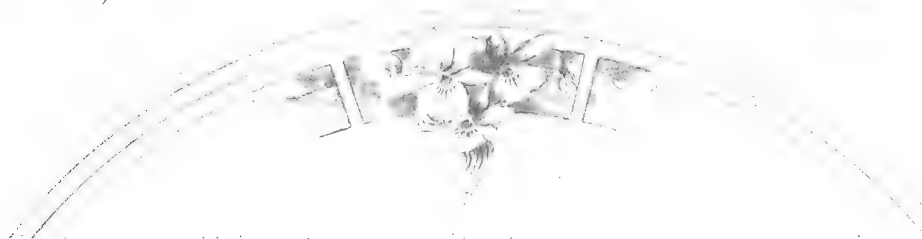
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1

AT THE SIGN OF THE BRUSH AND PALETTE

(Continued from page 106)

difference between civilization and culture." He also proposes clearing up the water-front of Plymouth—a sore need, as all who have visited the quaint old town will remember. Mr. Cram's art city would not be erected at Plymouth, but along the banks of the Charles River.

William M. Chase, the veteran artist, died at his New York residence October 25th. Mr. Chase while most celebrated as a portrait painter, won considerable notice with his still-life studies. The Corcoran Art Gallery is said once to have paid him \$2000 for the picture of a fish lying on a plate. Mr. Chase was born in Franklin, Ind., studied in Munich, at one time painted in England where he made the acquaintance of Whistler and Sargent, but most of his work was done in the United States.

THE BOOK SHELF

The Binding of Books, by Herbert P. Horne, (E. P. Dutton and Co. New York) \$1.25, deals with the book-binder's crafts, and early Italian, French and English bindings.

Old Glass and How to Collect It. By J. Sidney Lewis. (J. B. Lippincott Co., Philadelphia) \$3.00. Gives the history of the art of glass making with accounts and pictures of early English, Irish, Bristol, and eighteenth century glass. A joy to the collector.

The Quest of the Quaint. By Virginia Robie. (Little Brown and Co. Boston) \$2.00. Contains interesting text and pictures of old glass, china, pictures, furniture, etc.

Jacobean Furniture. By Helen Churchill Candee. (Frederick A. Stokes Co. New York) \$1.25. Both an instructive and interesting little book describing and picturing styles of walnut and oak furniture of the Jacobean period.

Helen Churchill Candee

MEDALLIONS AND BORDERS

Esther A. Coster

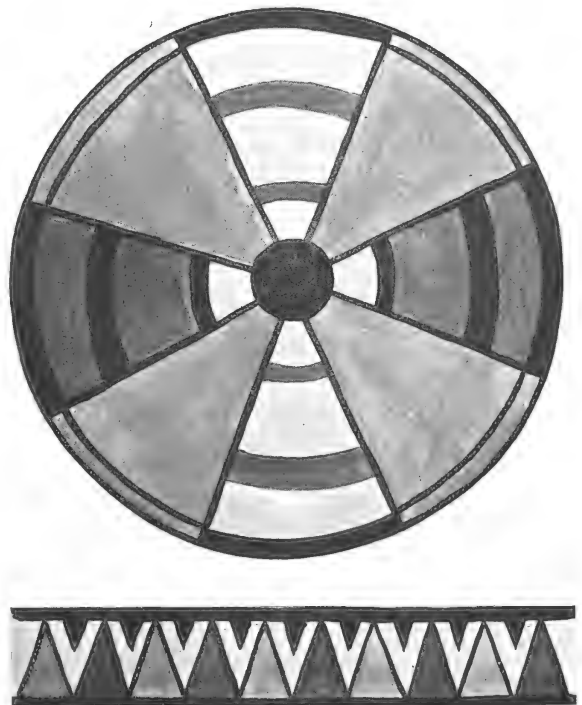
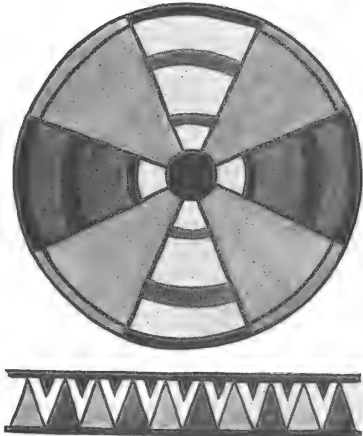
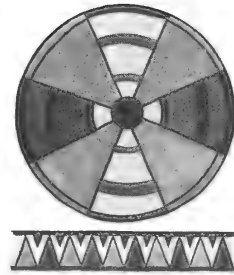
THESE designs are planned to be placed on the colored wares that come in so great variety, or on china previously tinted with a color harmonizing with the furnishings of the room where the china is to be used. Use rather dull tones, and keep the effect light as a background for the decoration. For the designs use enamels, dusted color or flat color painted freely. Have the work freehand as much as possible to avoid the hard mechanical appearance. Slight variations in drawing do no harm, and, if the spirit of the motif is kept, the freedom of handling is more desirable than mechanical perfection.

In applying the medallions without an enclosing line, be sure that the outer shape is strongly felt, as deviating from it, by having parts of the design vary in outline, will nullify the effect. Select the colors having the same relative value as the grays in the sketch, black representing the darkest tone, not necessarily dark color.

AMERICAN INDIAN (SHOSHONE) MOTIF

First Fire—Tint entire surface with a light Neutral Grey. Second Fire—Lightest value, leave the ground color. Medium value, light blue, using Deep Blue Green or similar color. Dark value, wide bands Blood Red. Narrow bands Empire Green. Darkest value, dark blue, using Banding Blue with just a touch of Black or any rich dark blue. Black outlines, edges and handles may be added, if desired. Suitable for plates, bowls or other circular pieces.

(To be continued)



AMERICAN INDIAN (SHOSHONE) MOTIF

K. E. CHERRY CHINA COLORS AND ENAMELS

In making our revised price list of Cherry Colors, we have eliminated 13 enamels from the old list, not because they were not good, but because they were too similar to other shades and it seemed advisable to reduce the number of shades.

We have on hand a certain number of vials of these eliminated enamels which we will sell at the reduced price of

10 CENTS A HALF VIAL NET.

HERE ARE THE COLORS:

Dark Yellow E, somewhat similar to Orange No. 3.
Dull Yellow, somewhat similar to Lotus Yellow.
Old Ivory, a little lighter than Buff Brown.
Antique Red, a light pinkish red.
Dark Red, quite similar to Pompeian Red.
Scarlet No. 3, quite similar to Orange Red.
Golden Red, quite similar to Orange Red.
Rose Pink No. 2, somewhat similar to Peach Pink.
Rose Carmine, a little redder than Peach Pink.
Yale Blue, a little lighter than Antwerp Blue.

We will sell all these colors at 10 CENTS A HALF VIAL until the stock is exhausted.

SEND FOR COMPLETE REVISED PRICE LIST.

The Robineau Pottery, Syracuse, N. Y.

GLASS COLORS!

We offer the following glass colors put up in standard vials and half vials:

Deep Ruby	Yellow Brown	Outlining Black
Violet Purple	Mixing Yellow	Transparent Black
Best Red	Gold Yellow	Celestial Blue
Rose Pink	Transparent Orange	Peacock Blue
Deep Carmine	Light Green	Soft Flux
Hair Brown	Dark Green	Gold and Silver

Other colors will be gradually added to the list.

SEND FOR PRICE LIST.

THE ROBINEAU POTTERY, SYRACUSE, N. Y.

Our Premium Offers

are very attractive this year.

A GREAT OPPORTUNITY FOR TEACHERS!

A free sample to be used in taking subscriptions will be furnished to genuine workers.

In sending in your name for our latest circular please state whether you have at any time subscribed for this magazine.

KERAMIC STUDIO PUBLISHING CO.,

Circulation Department,

Syracuse, N. Y.

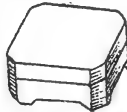
SPECIAL UNTIL JANUARY 1st.!



No. 59 Cup and Saucer 60c



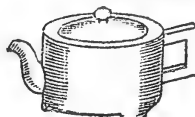
No. 33 Jewel Box 85c



No. 143 Jewel Box \$1.00



No. 89 Vase \$1.00



No. 28 Tea Pot \$2.00

Here are a few Satsuma pieces listed at the regular prices. 20% may be deducted until January 1. Satsuma prices will soon be advanced considerably. Until then, take advantage of this special offer.

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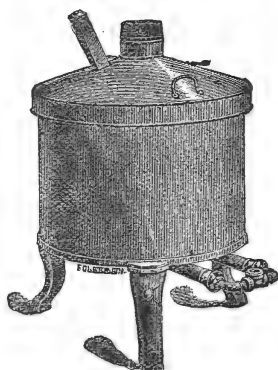
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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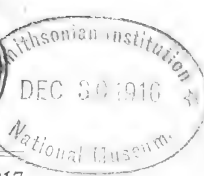
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KERAMIC STUDIO



Vol. XVIII, No. 9.

SYRACUSE, NEW YORK

January 1917



THE New Year sees us following the path laid out in our Christmas issue, we are living up to our promises and expect to do some more as the opportunity offers. What are *you* doing to help the good work along? We have been asleep too long. It is time to wake up and pull all together for the best good of the greatest number.

Keep in mind the motto "What helps one, helps all." It is a truth too few realize. We shall do for *you* all that lies in our power. What will you do for *us* that we may do *more* for you? Have you any new idea in ceramic decoration or methods of work that you think would be helpful to others? Why not send it to *Keramic Studio*? We will pay for it. Have you gifts to make? Why not a subscription to *Keramic Studio*? Do you know some ceramic worker who needs instruction and inspiration, why not get him or her to subscribe to *Keramic Studio*. When *you* have helped to swell the income of *Keramic Studio*, then *Keramic Studio* can use that income for other improvements—and will—more color work, more pages, more of everything helpful that we can find. Won't you all make a New Year's resolution to pull all together with *Keramic Studio* for the good work to go on? Let us put more living and *real* interest into our relations as publishers and readers. *Keramic Studio* is *your* magazine. You are *our* helpers. Write us what you want and rest assured that sooner or later, as soon as that want can be supplied, you will not be forgotten. We can not always answer letters by letters, but, if in the range of possibilities, your letter will be answered directly or indirectly in *Keramic Studio*. But no letter passes unread or unappreciated. You have not told us yet whether you would like any other arts or crafts added to *Keramic Studio*. Does silence give consent or the contrary in this case? We really want to know.

✕ ✕

The article of Mrs. O'Neill on glass firing completes instructions for glass decoration which will be invaluable to beginners in this line of work; and, although the firing of glass requires a little more care than the firing of china, it should be a very simple and easy matter for people who are already used to the decoration of china, to branch into glass work.

There are several reasons why this is advisable at the present time. First, as we have explained before, the demand for decorated glass is enormous and commercial factories are almost unable to fill orders. There is room for good, artistic, individual work. Good glass shapes are made in this country.

On the other hand the scarcity of china is more and more felt, and outside of the soft Belleek ware, no white china for decorating is produced in this country. Although the situation will be considerably relieved at the end of the war, it must not be expected that there will be a flood of china coming from Europe. There will not be for a long time after the war, as the European industries will not be rebuilt in a day and there will be many, many things which Europeans will consider more urgent to produce than white china for American decorators. Why then should not decorators devote at least a part of their time to this very interesting work of glass decoration?

We realize that at first there will be some difficulty in finding a good stock of glass shapes at your dealer's. The glass manufacturers sell only wholesale and your dealer will not order a stock of glass until he sees some demand for it, but, as soon as he sees decorators asking for glass he will naturally and promptly supply the demand.

As to glass colors, there is an excellent supply of all kinds of brilliant painting colors, mat colors and enamels. These have mostly been sold in pound quantities to commercial establishments, but they will soon be found at dealers' stores, put up in small vials, like the china colors. The matt colors, which give a silky finish, are very much used now for the decoration of fancy articles, such as Cologne bottles, etc., and factories which do this line of work are working overtime.

One of our subscribers just writes to us in date of November 25th:

"I have been doing a large order in glass all summer, firing during the hottest weather. If it had not been for that there would have been no business at all, as this seems to be the worst season for china painting we have had."

✕ ✕

We would like simple designs to be executed on glass, with tried directions for treatment in any medium, enamels, stains, lustres, gold, etc. For table glass, as for other table ware, the treatment should be simple and restrained. One does not sit down to the table for a "flow of reason and a feast of soul" alone, so the decoration should not be too distracting to allow a good appetite.

✕ ✕

We have tried time and again to get contributors from the Pacific coast but without result. We want all of the United States, north, east, south, west, to be represented in the magazine, as well as Canada and foreign countries. Won't some of you send us designs, art notes, news connected with ceramics—anything to let us keep in touch. The warring countries can do little now, but we must keep the fire alive to warm them when all is over. Japan, which has been such an inspiration to western art, should be generous and contribute too. She is comparatively at peace.

✕ ✕

A new magazine worthy of support has appeared, "The Potter," a monthly magazine devoted to the potter's art, edited by Frederick Hurten Rhead, who once contributed such valuable instruction in that craft to *Keramic Studio*. It is published at Santa Barbara, California. Any one who is interested in the art of pottery making should certainly subscribe. The editor knows from personal experience that there is no one in the United States better equipped to instruct in that art than Mr. Rhead. It would be a useful publication for any one wishing a more liberal knowledge of the ceramic arts than can be obtained elsewhere in America.

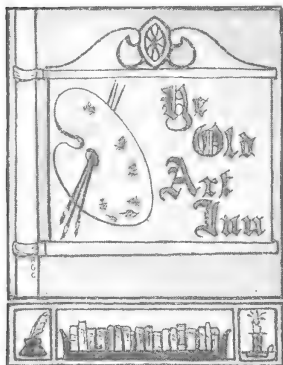
Regular contributions by Edwin Atlee Barber, the Director of the Pennsylvania Museum on old and modern potteries will make "The Potter" valuable to collectors as well as to ceramists

There has for a long time been a need for a magazine of this kind and all people interested in this craft should give it their hearty support.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN
OF THE
BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

AN exhibition of Spanish painting by Ignacio Zuloaga, held at Copley Hall, Boston, the latter part of November has been heralded as "the most important art show of the American season." From Boston where it made its American debut it proceeded to the Brooklyn Museum and the Duveen Galleries, New York. The following galleries and art institutes are fortunate enough to have secured the pictures for exhibition, the last to be given in August, 1917:—The Albright Gallery of Buffalo, the Carnegie Institute of Pittsburgh, the Art Institute of Chicago, the City Art Museum of St. Louis, and the Minneapolis Institute of Arts. It is to be deplored that art lovers farther west are not to see this remarkable collection of pictures. Zuloaga is said to have required ten years of earnest coaxing to consent to the exhibition in America, so averse is he to exploiting his own work. It is through the untiring efforts of Mrs. Philip Lydig and Dr. Christian Brinton that the end was finally accomplished. But even so, Fate seemed determined to interfere, for while the canvases were on their way to Boston via the French liner *Espagne*, a German submarine appeared in the vicinity sinking several vessels. The French ship escaped by heading for the Delaware instead of the Hudson. Zuloaga is 46 years old, at the height of his fame, has sold pictures to all the civilized nations nearly, and is being ranked with such masters as El Greco, Velazquez and Goya. He is practically selftaught. "All I know of the *Beaux Arts*," said he, "is what I have seen from the windows of the *Louvre*." His genius is supposed to be atavistic since he springs from a dynasty of craftsmen who for generations have been armourers, decorative painters, metal-workers, or ceramists. Young Ignacio was intended for the foundry but upon seeing the paintings of Velazquez and Goya immediately turned to the brush and palette, in spite of bitter paternal objection. His present success is a happy ending to the story of his struggle for fame.

A water color by John S. Sargent was recently sold for \$2,700 in New York. It is called *The Looking Glass* and shows a tenderfoot making his toilette before a bit of a glass fastened to a tree in the Rockies.

And here is still another "effect of the war:" "The 17th Century Gallery 23a, Old Bond Street, London W. The war enables us to offer Genuine Old Masters at most attractive prices. Fine investments. Correspondence invited. Exchanges arranged. Advice given."

The art collection of Ferdinand Keller of Philadelphia

was sold in New York the latter part of November. The collection consisted of rare old English furniture, Flemish tapestries, Italian and Spanish mirrors, embroidered crimson velvet curtains from the palace of Queen Isabella of Spain, two Chippendale chairs once the property of George Washington, old English and Dutch silver, brocades, and other valuable objects dear to the collector's heart.

The National Institute of Arts and Letters elected the following members to the section of art, at the annual meeting held at the University Club, New York: Frederick Clay Barnett of Illinois, Alexander Sterling Calder of New York, Cyrus E. Dallin of Massachusetts, Charles H. Niehaus of New York, and John Russell Pope of New York.

Do you know anything of the beautiful and original tapestries that are being made right here in America? One of the most interesting of the work shops where these are produced, says Elizabeth H. Russell in the December *House Beautiful*, is the one which Mrs. Francis Bailey Vanderhoef started three years ago in Greenwich, Conn. In a charming white house with green blinds and flower boxes at every window the looms are set up and the tapestries woven by skilled fingers. Many of the dyes are made in the basement or kitchen. One is reminded of the great English craftsman and poet, William Morris, and his absorbing interest in dying, weaving and tapestry making. Mr. and Mrs. Vanderhoef long to see the day when everyone with a talent for making beautiful things may find exercise for it in an Arts and Crafts community.

An acquaintance of mine who is doing school extension work in the North End of Boston, tells me that it is easier to teach the Italian children the rudiments of interior decorating than those of any other race with which she has come in contact. They have an inborn love of the beautiful that is keenly susceptible to color and form. The mothers, she says, will walk miles with their babies in their arms to visit the art galleries, so starved are they for the beauty of their native land. She foresees the day when there will be special officers at the immigrant stations whose business it will be to discover artistic ability among the new comers to our land.

Are you making any of the charming little water gardens for the early spring days before the out-door gardens begin to grow? These are just shallow bowls in a plain lustre or matt background, half-filled with moss or pebbles in which narcissus or crocus bulbs are embedded. Kept moist and in a sunny window they will add a pretty touch of Spring to your home or studio. They would make lovely Easter gifts.

Did you know that Rosa Bonheur, the animal painter, kept a stable beneath her studio where she might lodge her models? And did you know that her favorite costume was a peasant smock and pantaloons?

The Halsey collection of 10,000 rare prints was put up at auction in New York the first of November. The early Americana were in themselves priceless both from an artistic and historic standpoint. Mr. Halsey had devoted thirty-five years to amassing the entire collection and frequently paid thousands of dollars for a single print.

Anita Gray Chandler

MRS. HENRIETTA BARCLAY PAIST

- PAGE EDITOR

2298 Commonwealth Ave., St. Paul, Minn.

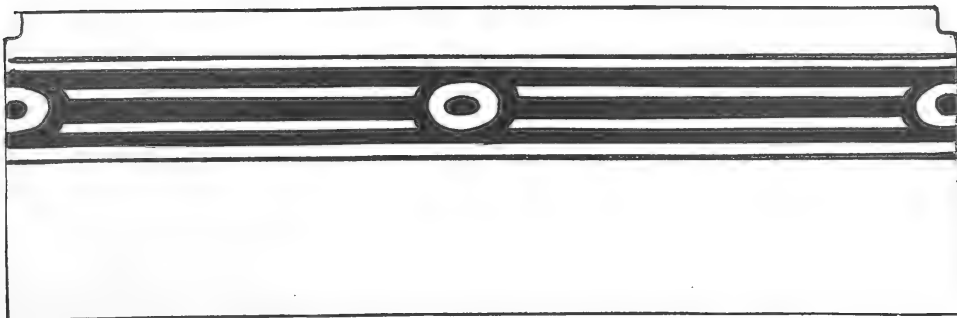
HINTS ABOUT COLOR

LAST month I started out to talk about color but digressed long enough to unburden my mind of some of the thoughts which had been pressing for a long time, and which burst forth at the first opportunity to speak to my co-workers collectively. I hope you all read and inwardly digested the truths I tried to drive home, and that one of your New Year

resolutions is to give your moral and financial support to the magazine which makes possible a ceramic cult in this country

To return to the subject of color, over which the art world seems to have almost lost its head. The pendulum swings and carries us with it, and we forget the clock of which the pendulum is only a part, and the two hands which move steadily on a pivot, pointing to the tendencies of the hour, but always coming together at the hour of twelve.

Not so many years ago we were using color thoughtlessly, ignorantly, but joyfully. The results were what might be ex-



BONBONNIERE IN ENAMELS—HENRIETTA BARCLAY PAIST

pected from undirected emotional effort. Then came the effort to systematize the use of color; to study harmonious color combinations; to cultivate a sense of color harmony and color values. To do this we found it necessary to reduce the purity of colors for backgrounds, reserving pure color for accent only. This has resulted in more harmonious interior decorations and furnishings both in homes and public buildings, in a more intelligent use of color in all the arts. But lest we lose our balance and wander too far in the field of neutralized color, the pendulum has swung again, and under the influence of Russian barbaric splendor, concentrated in the art of Baskt, all nations seem to have revived the peasant love of color, and we, having no primitive art except the Indian, are drawing inspiration from *all*, and are once more intoxicated with the sensualism of pure color. We all feel the emotional effect of this tendency and each is making her contribution to the revel, but, and this is the point of this article, we must not lose the *sense of balance* entirely which we have been at so much pains to cultivate. We must not forget that pure color usually needs a neutral background in order to be effective; that restraint and judgment is necessary or our color revel will degenerate into a riot. The pendulum has swung, but we must keep our eyes on the face of the clock to steady our nerves and to remind us of the difference between tendencies and principles. Try not to forget the eternal fitness of things, and do not paint everything in brilliant pure colors regardless of the position it is to occupy. Do not be carried entirely off your feet by the craze of to-day. To-morrow the tendency will be in another direction. Size up the situation and appropriate what is best in each new movement. Styles and tendencies in art change, taste changes, but a judgment based on fundamental principles endures. Art is primarily emotional, but emotion unchecked and undisciplined is consumed of its own fire. Our ideals and our convictions, like the exquisite body which we decorate, must be able to stand the fiery test.

♦ ♦ ♦

BONBONNIERE IN ENAMELS

The Bonbonniere design shown is intended to be carried out in enamels. The ground is a deep rich blue. The flowers lavender, sepals, leaves and stems green, and stamens and spots orange.

Mrs. O'Hara's Old Chinese Blue, Deep Violet, Dark Yellow with New Green and Green No. 2, will be found satisfactory to carry out this scheme. The band on the lower half is in blue with green stems and lines and orange spots. The body of the box Satsuma, Neutral Yellow or Warm Grey.

♦ ♦ ♦

ART NOTES

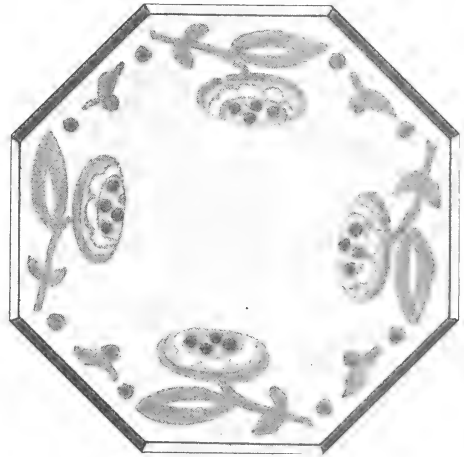
The Atlan Prize this year has been awarded to Miss Etta Beede of Minneapolis. For three consecutive years this prize has gone to Minneapolis and to members of the Twin City Ceramic Club. As this is one of the coveted yearly prizes of the Ceramic art world, Minneapolis has reason to feel proud of its ceramic artists and the position to which they have helped to raise ceramic art in the eyes of the world.

The Minneapolis exhibit of local artists was held at the Art Museum during November, and the Northwest has been again reminded of the talent existing in this part of the country. It is good to see the progress from year to year and to welcome new talent.

The Art School has just been transferred from its quarters in the Art Museum to its new \$50,000 home just completed, and at last has adequate facilities for developing the talent of the Northwest. The Art School received the highest award for its Design Department at the Panama Pacific Exposition,

and its annual school exhibit now ranks with the best schools in the country.

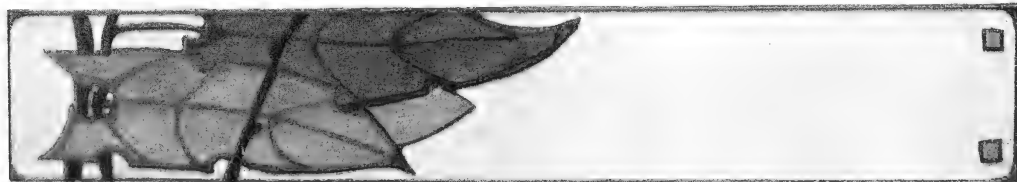
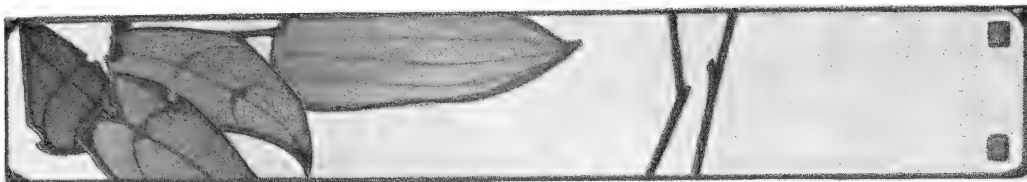
There is a movement on foot to federate all of the art organizations of the city, and this, if accomplished, will result eventually in making of Minneapolis one of the strongest art centers in the country.



SATSUMA JAR

Mary L. Brigham

TO be carried out in enamels. The outline around flower and the circles under stems are Azure Blue Enamel. The outer space in flower is Turquoise Blue, the light space is Citron Yellow. The circles in flowers are Orange No. 3 and back of circles of Jasmine. Leaves are Meadow Green. Dark bands are Azure Blue.



JAPANESE LANTERN FLOWER—F. R. WEISSKOPF

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SYRACUSE, N. Y.

JANUARY 1917
KERAMIC STUDIO



ISABELLE C. KISSINGER

ISABELLE C. KISSINGER
Burley & Co. Prize

THE CHICAGO ART ASSOCIATION

THE Chicago Ceramic Art Association held its 24th Annual Exhibition of over-glaze decoration at the Art Institute of Chicago, from October 12 to November 15, 1916. During the past year a study course comprising lessons in design for beginners, and criticisms on china in process of decoration, has offered unusual advantages to ceramic-workers and attracted a number of new members. It is a matter of regret that with all the good work done in design fewer pieces than usual were finished for the exhibition, but the high standard of workmanship was maintained; in fact each year shows an improvement in execution and in appreciation of the appropriate in design.

As in former years, prizes were offered by those interested in the success of ceramic art, the competition being open to all club-members. The A. H. Abbott prize was offered this year for the best collection of pieces by one exhibitor; the Burley

& Co. prize for the most appropriate design on tableware and the Hasburg Gold Prize for the most artistic use of Phoenix Gold. The last named prize was given to Mrs. Anne T. Brown for a square box decorated in Roman, white and green golds with nasturtium lustre background; the design showed a conventional flower in medallion form, outlined in black. The technique was flawless. Other good pieces by Mrs. Brown were a large Belleek bowl with a border in green and blue enamel combined with gold, attractive for its simplicity and nice proportions; a handled bowl, in tan, green and soft red; six small faience bowls in blue and green enamel; a well designed box with black bands in a geometric arrangement, and several good pottery pieces.

Mrs. Isabelle C. Kissinger was awarded the Burley & Co. prize for a Belleek luncheon set, the decoration consisting of medallions, panels and sprays of interpretative flower and bird forms carried out in one shade of blue enamel with accents of green and orange. The set was noticeable for its quaintness and for the interesting variation of the design, no two pieces

ANNE T. BROWN
Hasburg Gold Prize (Box)MARY E. HIPPLE
A. H. Abbott Prize

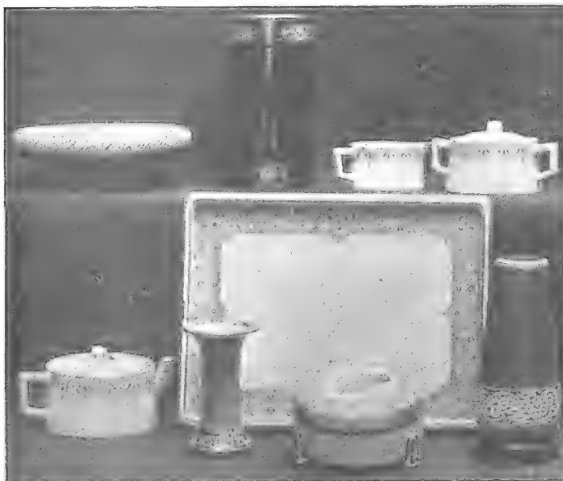


MRS. GEORGE E. EMMONS

being exactly alike. Other offerings were a square fernery in lustre and gold, a Sedji bowl with border and medallions in blue and green enamel, a Belleek bowl with border of fruit panels in rich colors, and a pitcher in copper lustre and enamels.

Miss Mary E. Hipple of Elgin maintained the high standard she has set in other years, her collection being judged worthy of the A. H. Abbott Prize offered for the best individual exhibit. A large punch bowl, conspicuous for its rare beauty of coloring and strong design, a unique bowl and vase, with white enamel ornament on a matt green ground, two Satsuma vases in rich tones, and two Satsuma sets, were some of her choice pieces.

Miss Ione-Wheeler was worthily represented this year by a case of lustres, which attracted much attention on account of the unusual vibration and depth of color. Exquisite shades of mulberry, peacock blue, lilac and soft pink were shown in a group of seven small bowls, and several larger ones, particularly a Royal Mulberry bowl in splash lustre showed skillful handling. It is a matter of regret that the wonderful tones cannot be reproduced in a photograph.



MARY E. HIPPLE

GRACE E. MINISTER
Acid Etching

MARIE B. BOHMANN

Mrs. George E. Emmons exhibited a set of tableware in courses, each course having a different motif and color scheme, though the color was harmonious throughout. The soup course was represented by a cream soup bowl and plate, a wafer tray and a celery tray showing narrow border of flowers in green, pink and grey enamels. The steamed pudding dish and tray of faience ware were especially good in design, and the set as a whole was characterized by daintiness of color and handling.

Miss Marie B. Bohmann showed a breakfast set in tones of grey and orange, the design an interesting flower conventionalization, well proportioned to the different shapes. Miss Bohmann has been doing some clever things in etched work in combination with dull, metallic lustres; her handled vase, with its suggestion of antiquity, was as far as possible from the ordinary idea of decorated china.

Unusual etched work was also shown by Miss Grace E. Minister, whose three piece smoking set was one of the most

IONE WHEELER
Lustres

interesting things of the exhibition. The design is seen in relief, the glaze of the china being etched from the background and the whole treated with lustres to produce a rich blue grey. The high glaze of the design in contrast with the matt low relief is most effective.

Mrs. Rena O. Pettersen was another who exhibited fine lustre work, three vases being rich color notes in the collection. Her plate and tile in dusted color, blue and grey, were pleasing in color and satisfying as to design and handling. A Satsuma vase in enamels and some good Sedji completed her exhibit.

Mrs. Grace P. Bush and Miss Amanda E. Edwards both attained distinction in their color schemes by the use of black combined with rich hued enamels. A cup and saucer, in dark blue, orange, gold and black, a salt and pepper in orange lustre, design in black, a tiny vase with black stripes and floral band, were among Miss Edward's pieces, while Mrs. Bush showed a set of plates and a pitcher, good both in design and color combinations.



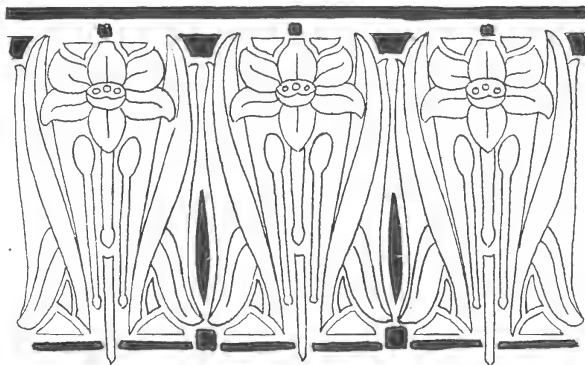
Vase—Valla Ramey Chocolate Pot—Marie C. Sparks
Cup, Saucer, Small Vase, Salt—Amanda Edwards
Plate and Tile—Rena O. Pettersen Pitcher—Grace P. Bush
Sugar and Creamer—Marie C. Sparks Set of Tableware—Valla Ramey

Mrs. Valla Ramey sent an exhibit noteworthy for refinement and artistic feeling. A bisque Belleek vase with soft grey background, the design in green and blue enamel, with accents of black and orange, was a delightfully "livable" piece, as were also her set of tableware in gold and soft blue and a Belleek pitcher with an all over design in grey green with accents of orange red. A set of Sedji plates with etched border, laid with gold and accents of deep blue enamel and a pudding dish of Guernsey ware, decorated with a bold design in cream and yellow enamel, were other good pieces.

Mrs. Marie C. Sparks sent part of a Sedji dinner set showing an elaborate geometric design in gold and rich blue enamel with accents of orange. The design was admirably adapted to the different shapes and the workmanship of marked excellence.

At the Annual meeting of the association the following new officers were elected: President, Mrs. Anne T. Brown; First Vice President, Mrs. I. C. Kissinger; Second Vice Presi-

dent, Miss M. Ellen Iglehart; Recording Secretary, Miss Mary E. Hipple; Corresponding Secretary, Mrs. George E. Emmons; Treasurer, Miss Marie Bohmann; Custodian, Mrs. Valla Ramey; Historian, Miss Ione Wheeler.



NARCISSUS BOWL

Isabelle C. Kissinger

THIS design adapts itself well to the outside of a low, flaring bowl, as the lower leaves can be omitted and the design pinched in at the bottom. Or it may be used as the border at the top of a spill vase, in which case the lower black band may be omitted and the stem slightly lengthened.

I. Outline in Black, dry and lay enamels. Flower, light yellow with orange dots; leaves three shades of green, under leaves darkest. Buds light Yellow Green. Long black spot between leaves and triangles at bottom, Violet. Black bands and blocks, Roman Gold or Black enamel.

II. Outline in Black. Flowers, White Gold; leaves Green Gold, black spots Roman Gold, back ground either Light Green or Orange lustre, padded.

III. Background either matt Wedgewood Blue or Royal Blue dusted on. Flowers and buds Ivory enamel; leaves, Light Green lustre, Black lines and spots, White enamel.



SMALL BOWL DESIGN

Anne Taylor Brown

OUTLINE design with Black. Flowers, a soft Red Pink. Leaves, Green, shaded black bands and diamond forms in Gold. Gold centers to flowers. Satsuma background or dotted gold. Design could be adapted to plate also.

MAUD M. MASON

PAGE EDITOR

218 East 59th Street, New York City

FOR OUR INSPIRATION

ONE of the points upon which I endeavor to lay special emphasis in my teaching is the forming of right ideals in regard to decoration. To assist in this, I encourage my pupils to cultivate the collector spirit, to collect wherever possible reproductions or photographs of fine examples of not only ceramic art, but of other branches of handicraft, such as textiles, carvings in wood and stone, and other such works that have special beauty of design and color. A collection of this kind placed in a convenient portfolio or large scrap-book will be a never failing source of inspiration and if of the right kind, each time you study it, new beauties will be revealed and it will be full of suggestions for the decoration of your porcelains.

I do not mean the reproductions should be used as studies to reproduce on your own porcelains, although this is excellent study, but that they should be studied for their beauty of spacing, line and pattern, and other qualities which they exemplify and which you wish to apply in your own work.

Personally, few works of art can thrill me as can a beautiful piece of Persian ceramics. They show a charm and fitness of design so fresh and spontaneous in their conception and execution, so delightful in color, that they are always a joy to study. To possess a few examples of old Persian art of your very own is a joy indeed. In keeping these fine examples ever before us, the Greek, the Persian, the Chinese, the Italian and the Hispano Moresque wares, we cannot fail to feel their good influence in the improvement of taste and the elevation of standards.

I hope our editor in chief will allow me to contribute each month a reproduction of some beautiful example of the old ceramics for the student decorator to study. Of course, those of our decorators who live in the large cities have recourse to Museums where such articles are to be seen and also have opportunities to study other private and public collections.

I find, however, that these city dwellers do not take advantage of these opportunities as often as you would think. I hope these reproductions will be helpful, as they are especially meant for those who live in the smaller towns and cities, who complain of having no source of inspiration, no opportunities to see fine things. If these workers began to search, however, keeping their collection in mind, they would be astonished at the numerous beautiful reproductions that will force themselves upon them. So let us begin to form our own private gallery of beautiful ancient handiwork for our inspiration.

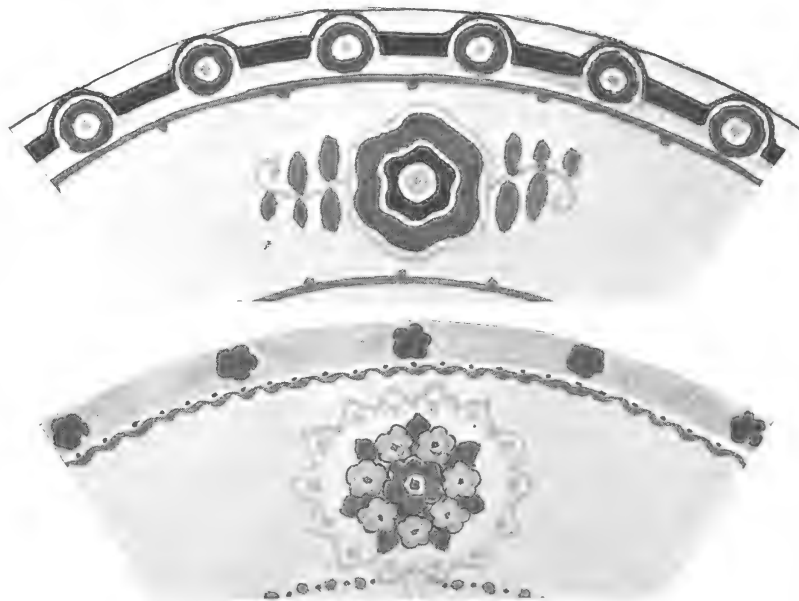
The photograph reproduced this month is of a splendid old Persian plate in the Metropolitan Museum of Art. The flowery arrangement in the centre of the plate is most suggestive of the blossoming springtime, having a charming line arrangement and fine spotting. Its growing, graceful flowers and tender fronds springing from the ground are delightful, as is the suggestion of timid, wild things dashing through the flowery growth. The space separating the center ornament from the border or its frame is well planned and the border itself has fine musical rhythm of line and spotting. It conveys a wonderful impression of joyousness and freedom from restraint, although it conforms so admirably to all these rules of arrangement that



OLD PERSIAN PLATE

we are fond of applying. In fact, it conveys its message without obviously telling you its means of accomplishing this.

There is no machine-like, hard and fast, never varying outline here, but every line is drawn with freedom, sureness and knowledge, being full of life and vitality. Add to all this the charm of color, beautiful transparent blues, turquoise, greens etc., and have we not a delightful work of art and one of which the reproduction is worth preserving?



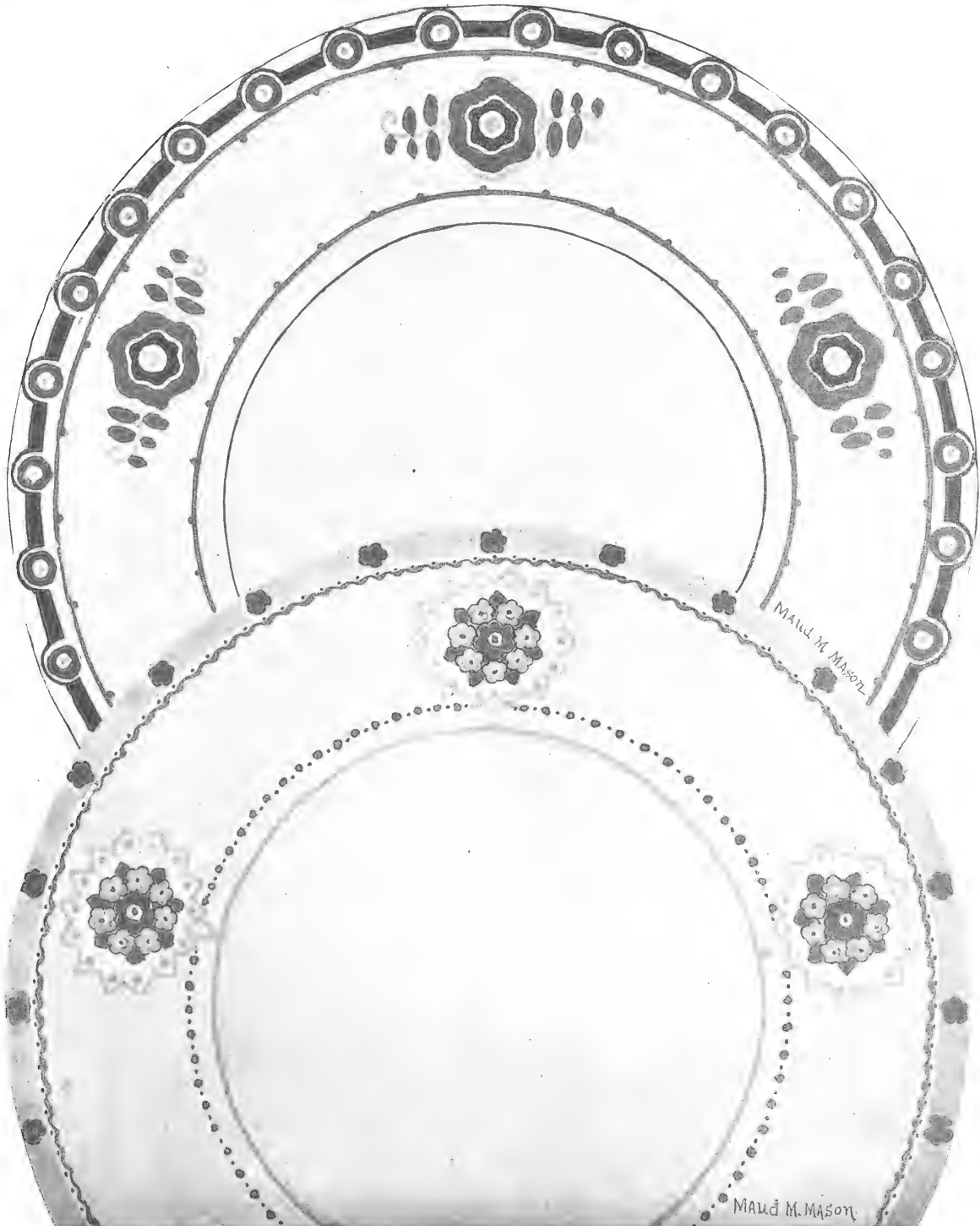
THE two plate designs are planned for wide rimmed French or Austrian plates, whose hard glazes require the Mason hard enamels for their decoration. The floral motifs are repeated five times on both plates and would look well used without the narrow borders at the edge if a simpler effect or less work is desired. In the yellow and black scheme, the edge could be finished with a strong black line inside of it. In the lower plate the blue band could be replaced by a blue line on the edge with the inner line of yellow.

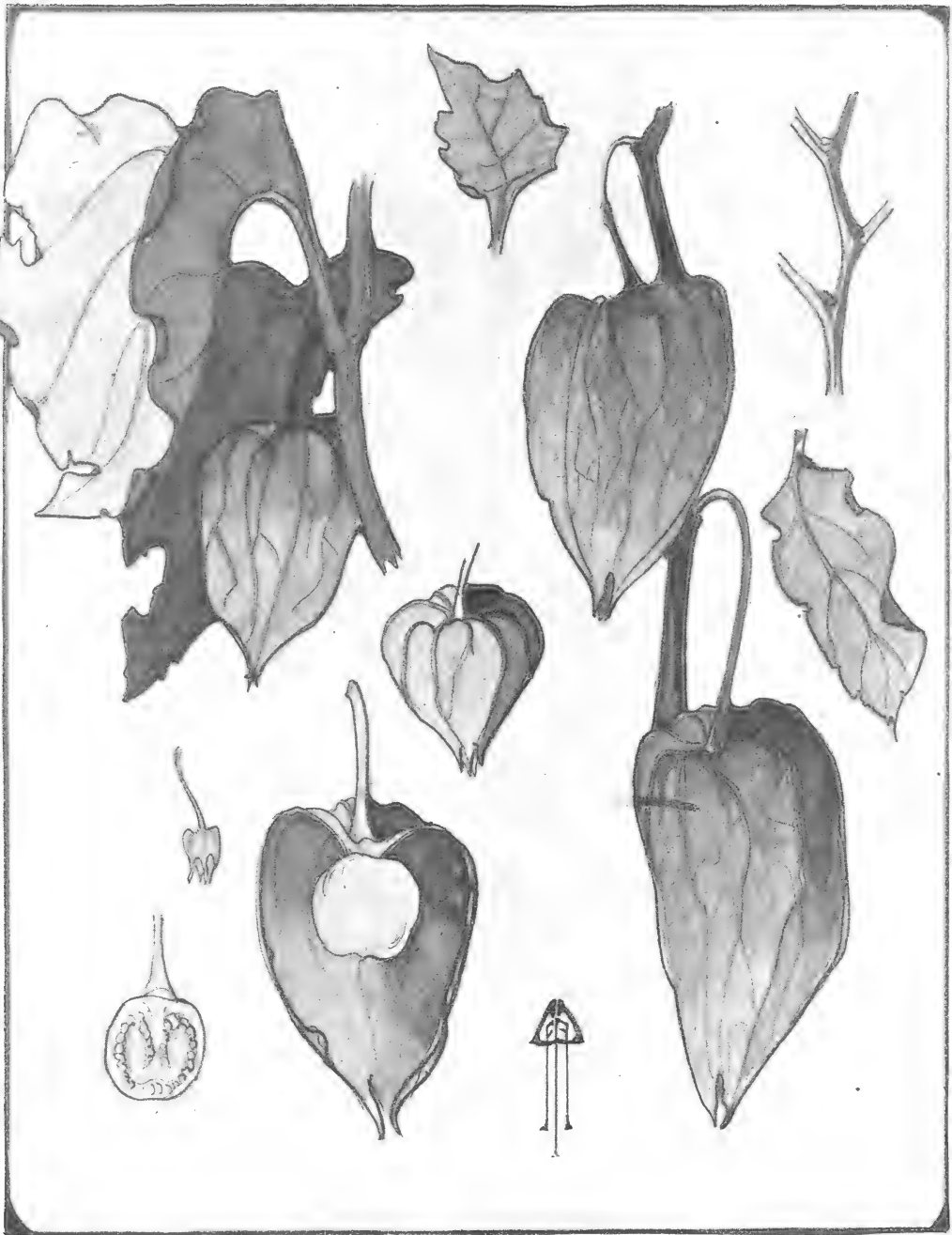
And for further variety with the floral motif left off the borders alone when repeated in a set would make a very satisfactory and simple decoration. This type of design is one easily adapted to other articles, such as bowls, jars, etc.

In the upper plate, for the yellow flower use Medium Yellow-Hard or Medium Yellow and Golden Yellow-Hard. Black, Black Enamel-Hard; blue, Brilliant Blue-Hard; green,

Sea Green-Hard. In the bouquet motif the enamels used are: Yellow, Medium Yellow-Hard; pinks, Rose-Hard; green, Sea Green-Hard; centre of flowers, Golden Yellow-Hard; blue, Brilliant Blue-Hard.

The plates are retouched if necessary in the second firing with very thin washes of the same enamels.





JAPANESE LANTERN FLOWER—F. R. WEISSKOPF

TREATMENT OF SUPPLEMENT

F. R. Weisskopf

THE light part of the leaves is Yellow Green with a bit of Grey to tone it. The darker part is Brown Green with one-third Green added. The lanterns are painted in with Yellow Red shaded on the darker side with Blood Red and a little Yellow Brown. Near the tip the color fades out to a Yellow Brown. The stems are Yellow Green and the veins on the lanterns are in a deep tone of the color used to paint in the body of the lantern.

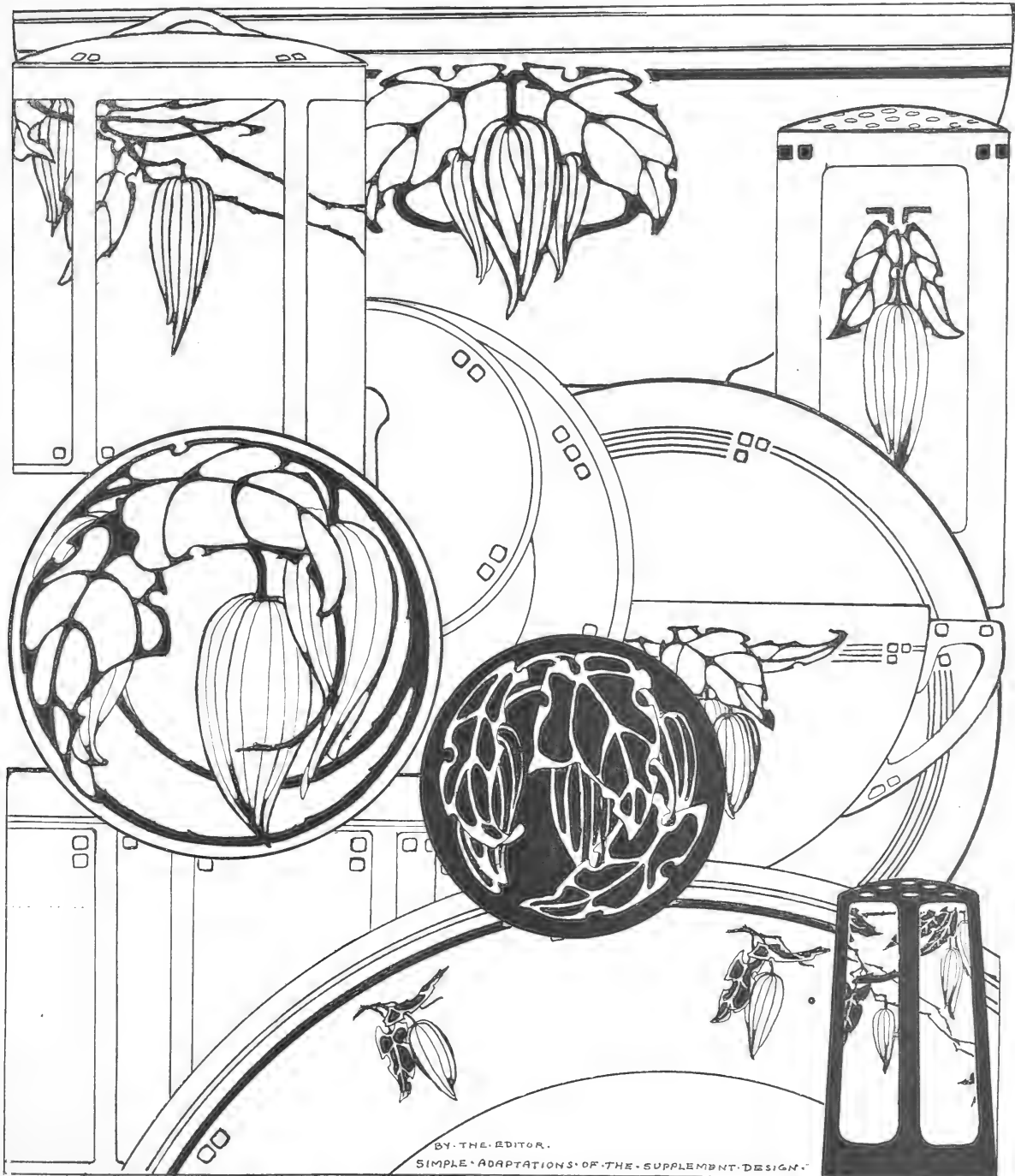
IN WATER COLORS

Rhoda Holmes Nicholls

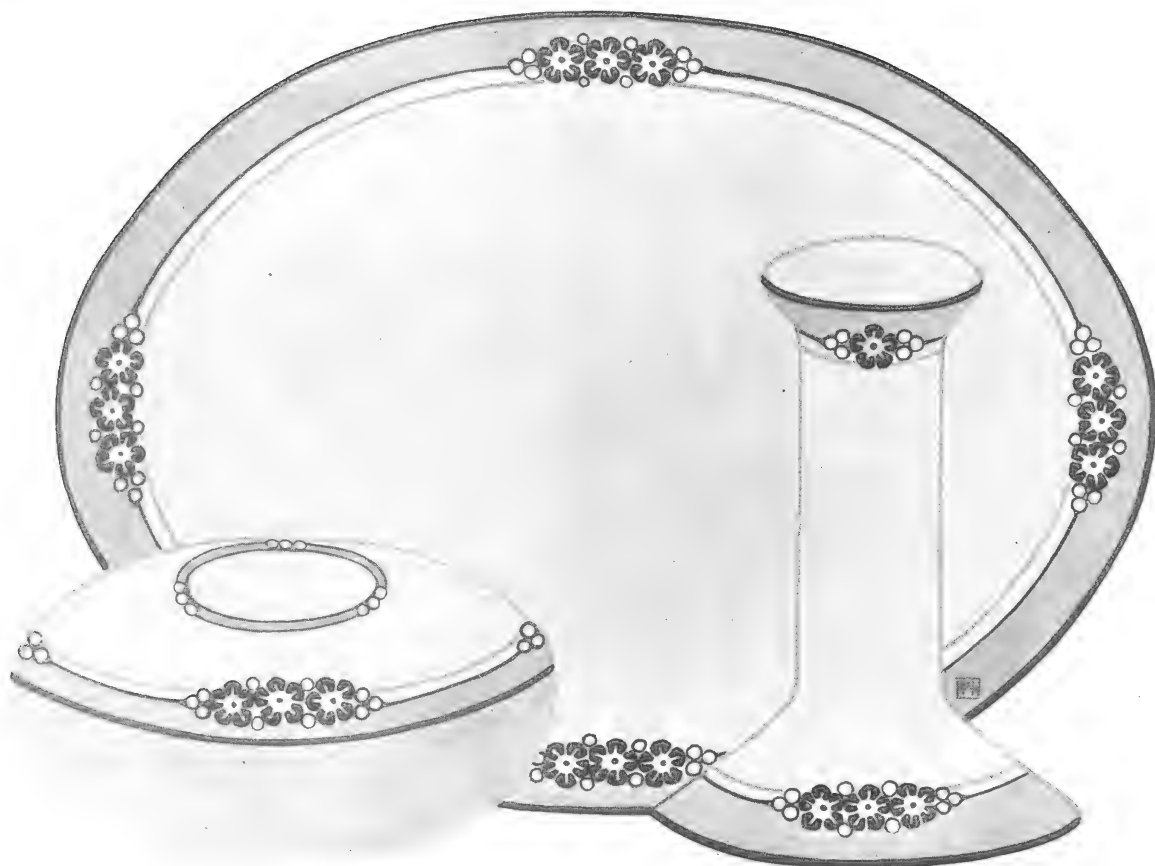
The plant is exceptionally decorative in effect, and lends itself to design in a most unusual way. The color is also very happy, the soft and varied greens with the rich contrasting orange. Besides this study can be used so as to decorate almost any article the student wishes to use. Some good Water Color Paper of medium smoothness or illustrators' board will be the ground for the study. Draw the design with charcoal or pencil and when completed wash a tint consisting

of Yellow Ochre and Rose Madder over the whole. When dry paint the flowers with Vermillion and Orange at the lower end, a little Rose Madder will help to give the slight bloom. Next come the leaves for the greener ones; use Nasher's Green No. 2 with a little Alizarin Crimson. The same colors can be used for the yellow leaves, using more Yellow Ochre. When these washes are dry outline the veins. The flowers

with a deeper color than the original. The leaves some with a deeper color and some with Cerulean Blue added. The stems are made with lamp black. It should be remembered that a large brush will give a flatter wash than a small one and especially so in case of the background. It is well to keep the tints a little darker than you see in the original as the more water used the more the color will fade out.



WHAT CAN BE DONE WITH THE SUPPLEMENT DESIGN



DRESSER SET—ALBERT W. HECKMAN

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

LESSON IN ENAMELING

USING ABOVE DESIGN.

THIS is to be carried out on a Belleek set. Enamels are not very successful on china or a hard glazed surface, they are very apt to chip off in the second fire. Mix the enamels with Enamel medium, just enough to moisten the powder, it should hardly hold together, and then use turpentine for thinning it as you use it. The enamel should be thin enough, so that it drops easily from the brush without spreading over the china, the larger the surface to be covered the thinner the enamel should be. Use a No. 1 long haired liner to apply the enamel. The turpentine must be fresh; if it is yellow and oily the enamel will spread. If you have trouble with the turpentine fill a funnel with small pieces of magnesia packed rather tight and pour the turpentine over this several times and the oil will adhere to the magnesia.

The principal thing in enamels is to learn to have the enamel at just the proper consistency and to know just how much to pick up on the brush. Pick up the enamel with just the tip of the brush, do not have the whole brush filled with it or it will not drop from it easily. The amount of enamel to be picked up will depend on the size of the space to be covered.

The manner of applying is about the same as in water colors, the enamel should be dropped from the brush, not pressed off, the brush should not touch the china at all. A drop of the enamel should be placed on the china and pulled into shape just a little to fill the spaces, just drawing the surface of the enamel along (the tip of the brush should not bend at all, if it does you are bearing down on it instead of pulling the enamel along.) Then fill the brush again and place it next to the last applied enamel, so the edges join, and continue this until the surface is covered. It is necessary to work as quickly as possible so the enamel will flow together and not show where it is joined. The brush should be cleaned in turpentine occasionally whenever the enamel dries in it.

For this design use Naples Yellow for the flowers, Cafe au Lait for all circles except the outer one in the group of three which joins on the black line. The grey line is of the same color. The dot in the center of the flower and the remaining circle are Orange Red. The black bands and outline around circles are Green Gold. The wide grey band and bottom of box are Dark Grey and Yellow Brown about equal parts, painted on, it should be a light tone.

Another Color Scheme by Albert W. Heckman

PAIN'T in the flowers with Dark Blue. Use Banding Blue, Violet and Royal Blue mixture. The circles and dark bands are Green Gold. Gray background is dusted Glaze for Green. Inside of circles is Rose, inner grey line is White Gold.



GLASS FIRING (Concluded)

Laura Holtz O'Neill

A LEVEL is as necessary to the person who fires glass as it is to the surveyor or carpenter. Perhaps when your kiln was new it was perfectly level, but try a level on it now and you will find how irregular it is. I always have on hand plenty of platten or firing boards. Two sheets of platten placed on the floor of your kiln will serve the double purpose of protecting your glass and of leveling the surface on which you are to place your glass. You can use small pieces of platten or if you need thinner pieces use firing board or if it is to be raised still less you can use asbestos shavings placed under these sheets of platten until your floor is perfectly level. The idea of this is that your glass will be less inclined to bend out of shape, if it stands perfectly straight.

Glass cannot be stacked as we do china with stilts or firing board between, therefore it is not possible to get as many pieces in the kiln and the price for firing should be double what is charged for china—for instance the price of firing goblets or good sized tumblers should be twenty cents instead of ten cents, the usual price for same pieces of china. The price for larger pieces should be in same proportion.

When glass about which you know nothing, as to its firing qualities, or the decorating of it is brought to you to be fired, always put a few pieces in with it that you know are safe to fire. I place one of my pieces, on which I can depend, in the back of the kiln and one in the front, if both of these pieces come out with a good glaze and the stranger's glass comes out unglazed you will know the colors she used were not sufficiently fluxed. If your pieces come out straight, clear and sparkling and the others come out bent, frosted or in any way defective, you can feel sure that the fault is not yours but in the composition of the glass.

When you fire glass for anyone it is just the same as in firing china, at the owner's risk. You have performed your part carefully and your test pieces show it is no fault of yours. Glass firing requires much closer attention than firing china. You have intrusted to you the firing of all kinds of glass, the one who brings them to you should take that risk and not expect you to be the loser of the price of the firing.

I have been told by persons who are not experienced that glass requires so little heat it must be done quickly and must require but little oil. I do not find it a quick process. I turn the oil on very gradually so it is over an hour before the kiln begins to show any signs of being red. After I see the least hint of red I place a chair where I can sit and watch through

the mica of the door until the glass is fired. It consumes about two-thirds as much oil as for firing china. In firing jugs with handles, and flat on the bottom, you should place a sheet of platten or firing board against the side of the kiln and let the handle rest against it, it will serve as support to the handle which is usually pretty heavy and might crack the jug unless supported. To protect the bottom of the jug, or any flat bottomed article, place two triangular bars under it which gives a circulation of air underneath and is a great protection. These triangular bars come in about six and ten inches in length and are useful in many ways.

In firing goblets or any articles that have a heavy top and slender stem I usually turn them upside down. I always wipe off the gold edge even if there is a gold band at the top for it is so much safer to fire these articles upside down and the gold edge might be marred and it is equally pretty to have the clear glass edge.

When there is a compote or any fancy piece with a rolled rim and the stem supporting it is very delicate, you can use a couple of same height vases or anything on which you can rest the ends of two triangular bars and let the article to be fired be suspended from these bars by placing the bars under the rolled rim. However I find many beautiful dishes of this nature that have good substantial standards which it is safe to fire standing upright in the kiln. But if the edge is not a rolled one, they can be turned upside down like a goblet.

The easiest firing I ever did was when I was getting my glass ready for the St. Louis Exposition. There was an accidental little opening in the muffle of my kiln, in exactly the right place to form a torch by which I could see perfectly all the developments of the decorations on the glass. I could see the gold turn from a dark streak to a shining line of gold and the instant there was a glaze on the colors I could see it; but these conditions only come occasionally, so I will tell as well as I can, just how I judge when to turn off the oil or gas. All the glasses shown in this illustration, excepting two, were fired in a Revelation kiln No. 6. The other two were fired in a gas kiln.

When firing glass our instructions have been to use Cone* 022, but I have not found it necessary to fire until the cone bends over as we do in firing pottery. If I am firing imported glass I fire until the cone lacks just a trifle from being perfectly vertical. If I am firing American glass I place the cone in the hottest part of the kiln, where I can see it when looking through

*Firing cones may be purchased from Prof. Orton's School of Ceramics, Ohio University, Columbus, O. They cost 1 cent apiece.

the peep hole of the door, I use it only as a guide to give me some idea of the intensity of the heat. When the kiln shows enough red to render visible all the pieces of glass, showing the gold and a good sparkle of the glass, stop firing. Often you can see whether there is a glaze on the colors, this however is not always possible; if you do not see this glaze but feel that the glass has good brilliancy and the gold lines show well, better turn off the fire even if you should have to refire, until you have gained experience, than to run the risk of melting your glass.

The second the firing is over there is necessity to cool your kiln quickly and yet there is great danger of cracking the glass, by throwing your door entirely open. I fan it open several times quickly (as I often have done when I think china has had a little too much fire) then let it remain closed a few seconds, then fan it several times again, by this time you can fan it more slowly. I have an electric light right at my kiln door and can see in whether my colors are glazed to suit me, if not I close the door and turn on the oil or gas until I am satisfied the colors are properly glazed. Experience will soon teach you exactly how your kiln should look when your colors are properly developed.

All of the ebony glass, as well as the crystal pieces with flight of blue birds on the right in this illustration are from the Cambridge Glass Co. of Cambridge, Ohio, there is but one piece in this illustration from the United States Glass Co. from Tiffin, Ohio or Pittsburg, Pennsylvania, that is the stemmed Amethyst ice cup in the center; there were more of theirs in my last illustration, but either of these factories' glass will stand repeated fires right along with imported glass.

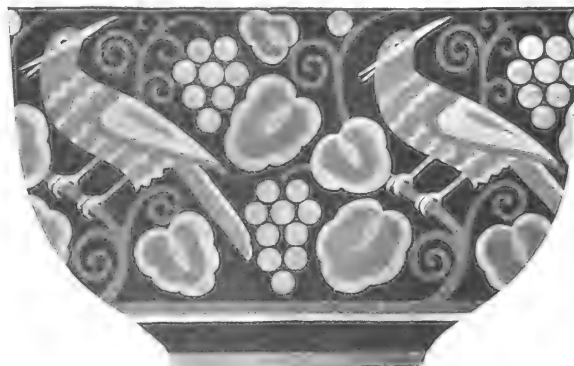


Shape of the Bowl and the Pattern on the Bowl designed by Mrs. O'Hara

DOROTHEA WARREN O'HARA

PAGE EDITOR

132 East 119th Street, New York City



BOWL IN ENAMELS

BACKGROUND, brilliant Black Enamel No. S-237. Body, feet and tail of bird, Rhodian Red Enamel No. S-213, except the light parts, which are Dark Yellow Enamel No. S-212. The light part of wing is also Dark Yellow Enamel No. S-212. The small dark spot in center of wing is Rhodian Red Enamel. The wide line that outlines the wing from body of bird, is Dull Violet Enamel No. S-217. The stems are Dull Violet Enamel. The stems go down into first band at bottom of bowl. The second band is Dark Yellow Enamel and the bottom band is Blue Green Enamel No. S-233. Grapes are Dark Yellow Enamel. Light parts of the leaves, Green Enamel No. 1 No. S-229, dark parts, Blue Green Enamel. The inside or lining of bowl, is Rhodian Red Enamel.

Divide your bowl into five sections, as the design repeats five times. Ink your dividing lines. The design should be carefully placed in each of the five sections, and outlined in pale India ink, as there is no fired in outline. These bowls rarely ever come the same size, I have known them to vary more than an inch across the top and some are much higher than others, therefore the placing of the pattern or design on the bowl is very important and requires careful attention.

Your Enamel should be ground very thoroughly, and applied thinly for the first fire, the object being to get a perfect drawing of the pattern and to have all edgessmooth and straight.

The black enamel background goes in the first fire, and also if you are a careful worker, the red lining. It always takes two applications of enamel for a black enamel background and two for a lining of any kind of enamel. The Rhodian Red Enamel lining should be floated in thinly for the first fire and for the second, using a small brush (China Liner No. 3). If the lining is floated in heavy, it has a dull wooden appearance, instead of the soft orange, which resembles so closely the lovely old Chinese enamel. It requires three fires to make the bowl perfect.

In firing, remember the bowl must have a good size air chamber under it. I always set these bowls on a grate, with three small pieces of platten under the bowl, arranged triangularly, so as to prevent the bottom band of enamel from sticking to the grate.

This extra precaution about firing may, to some, seem superfluous, but is suggested by the fact that a very short time past, a teacher who has been firing a kiln for years, brought to my studio, a cracker jar with pieces of enamel, and even the Belleek taken out all around the bottom. There are also many enquiries from teachers asking how to fire these bowls.



MRS. DOROTHEA WARREN O'HARA

DOROTHEA WARREN had long been in ceramic work in Kansas City, Mo., before she became Mrs. O'Hara, and had attained prominence while still studying with the leading American decorators at that time, Bischoff, Fry, Mrs. Robineau and others. Later she studied abroad with Lewis F. Day of London, and at the Royal College of Art; also at Herr von Debschitz' School of Design in Munich. After she had settled

in New York and had become Mrs. O'Hara, she began to take a more prominent position and is now one of the few at the head of the ceramic profession. Mrs. O'Hara was awarded Life Membership in the National Arts Club of New York for what she has accomplished in the development of ceramics, also a gold medal at the Panama-Pacific Exposition. Her work has been illustrated both in English and German art journals, such as the Studio Year Book, "Der Kunst" and "Kunst im Hand Werk."

Two of Mrs. O'Hara's vases have been purchased by the National Museum in Tokio, Japan, and she has executed an important commission for the late Pierpont Morgan after an exhibition in London.

She is now president of the Ceramic Society of Greater New York, which owes much of its present high standing to her untiring efforts, doing much to create a feeling of good fellowship in the society and helping to elevate the ideals of the members in their work. She is also the present president of the New York National Society of Craftsmen, and a director of the Art Alliance of America.

—Mrs. Adelaide Alsop Robineau



SERVICE PLATE, ASTERS AND PINK ROSES (Page 150)

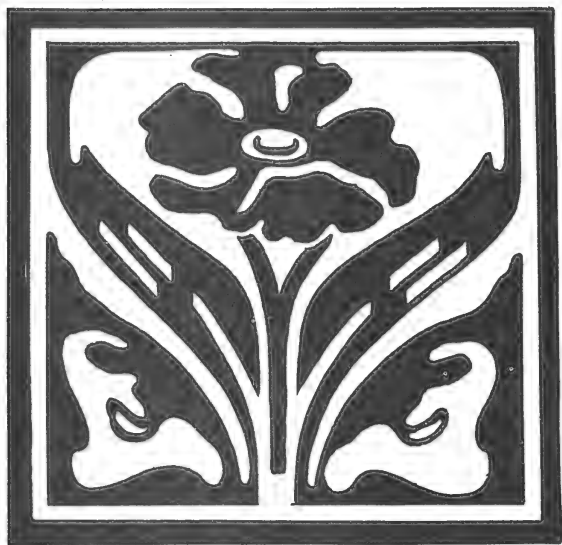
May E. Reynolds

FIRST Fire—Asters painted in Violet Color and Baby Blue in the lighter touches. Rosebuds in Rose, Peach Blossom and Pink Glaze. Leaves in French Grey and Apple Green. Outline the design in French Grey.

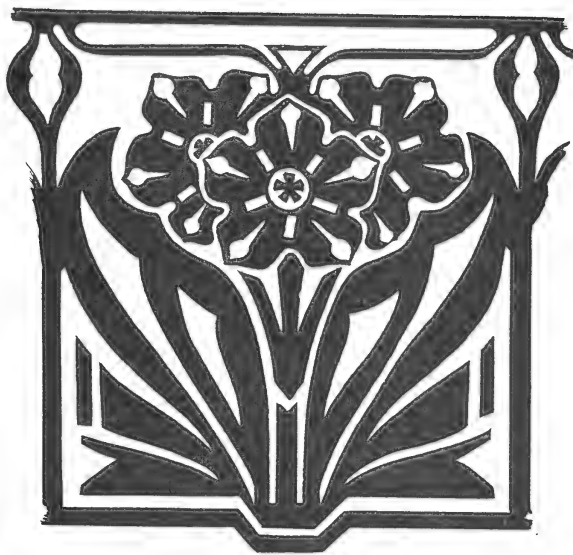
Second Fire—Retouch asters with Violet Color. Roses, light wash of Peach Blossom, a touch of American Beauty in centers. Powder bands indicated with one part Grey Glaze, two parts French Grey and one part Peach Blossom, leaving conventionalized design white where indicated.



STUDIO OF MRS. DOROTHEA WARREN O'HARA

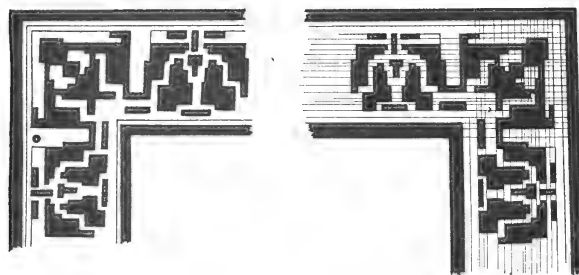


VII



VII

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg Home Studio, 52 W. Maiden St., Washington, Pa.



VI

VARIOUS STEPS IN MOTIF DEVELOPMENT (Continued)

CONVENTIONALIZATION (Continued)

As this problem is a continuation of the one on page 117 December number, the motif is the same as No. 2.

Step No. 6 is turning a corner by combining horizontal lines from border motifs A and B intersecting at corner. Fill in one-half of corner, then by use of the mirror extending from C and D a balance will easily be found.

Step No. 7 is two adaptations of naturalistic motif: A being a bilateral and C a bisymmetric design.

Step No. 8 is the occult or hidden balance used to fill a square, circle, and ellipse.

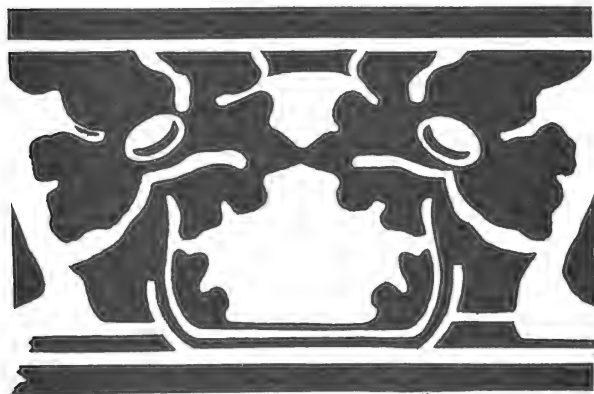
Step No. 9 is the occult motif to fill a border.



VIII

Step No. 10 is the finished application of No. 7.

A reducing glass will be found useful in applying designs to given spaces and shapes. The use of the mirror becomes a revelation to the designer as well as a most valued assistant



IX



X



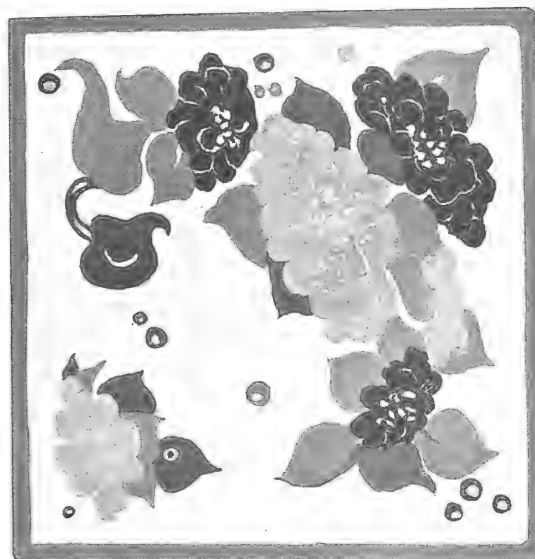
BORDER—RUTH M. RUCK



TILE

M. Louise Arnold

DARK flowers, Purple. Dark leaves, Blue Green, dark. Same values of different colors. Light leaves, medium green; border, medium green, same values. Light flowers Purplish Pink. Background, Ivory Yellow, deep. Color to be used flat, enamel suggested.



TILE

M. Louise Arnold

BORDER, Deep Purple. Center, lighter tone of same color. Stem, leaves, lower part of flower, Grey Green. Petal of flower, Purplish Pink, deep. Background, Ivory.

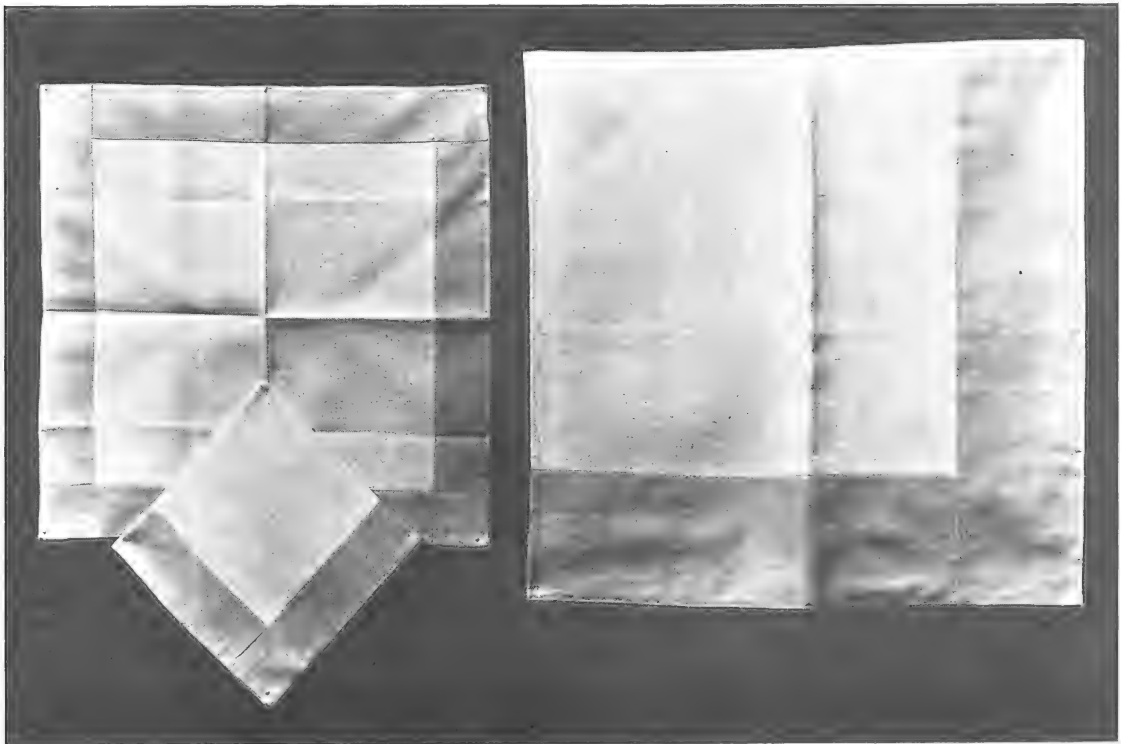
THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR
18 East Kinney Street, Newark, N. J.

THE USE OF APPLIQUE

IN casting about for a very simple method by which to decorate table linen, it is doubtful if any surpasses that of applique. This is so easily and quickly done, that it is strange more of it has not been used. All sorts of possibilities open up in the combination of colors and materials. One paints, as it were, with a large brush. There are several things to commend this sort of work. Of course first and foremost is the simplicity of it. One might be entirely "minus" ability as a needle worker, and still be able to make a good job of this. Neatness and a tape measure are the chief requirements. At first one rebels against anything but hand sewing on articles for the table. When the worker has once seen what really attractive things these stitched bands are, that feeling is greatly modified. Think of the pleasure of planning a set of this kind, and of being able to carry it through to completion in a couple of days, or even less. Another point is its great durability. This makes it ideal for every day use, where a thing with much delicate work would soon give way. By reason of this virtue, nothing could be better for the summer home in the woods or by the sea. Something more rugged and in accord with the outdoor life is needed here, and so this simple frank sort of decoration seems to fit in better than any other. Another consideration is that in the handling of color in a big way, this method seems most satisfactory. In this manner, striking contrasts may be worked out in a broad and simple fashion.

Through the scarcity of china these days, we have been driven to experimenting with many new things. Among these, the Japanese ware with a high brilliant colored glaze has proved very interesting and adaptable for informal use. Such a set in a beautiful rich old blue, decorated with a small unit in bright enamel, would be very attractive for a bungalow service. With this, use a rather coarse grey linen, and on this applique bands of old blue. Blue linen for the cloth, with bands of blue and green, or, blue and violet checker board, is another suggestion. One may let one's fancy for color run riot here, provided of course that the riot is a harmonious one, as Irish as that may sound. Because of the ease with which these things are made, several sets might be developed, and thus much variety obtained. A grey and sober day could be brightened up with a bit of gay color on the table. One's spirits would go up with a bound. In these busy days with most of us living at high tension, our nerves respond more quickly than one quite appreciates to environment. One comes in tired and depressed and sits down to a table which gives out exactly that spirit. For inanimate things do give out atmosphere just as surely as people do. The table probably sports a cloth with a "busy" pattern, which your poor tired eye persists in following. Or it may be that hosts of fussy little doilies mark each place. If there ever was a sensible fashion introduced, it is the use of the one oblong doily or table mat large enough to hold the silver, plate and all. Contrast with either of these a table spread with a simple cloth such as is shown in the illustration. The straight lines of it are most restful, as is the total absence of any fussiness. Add to this china that is harmonious, with a bit of good color about it, and with the feeling of rest comes the sense of pleasure that color always stirs. There is a let down at once of the tired nerves,



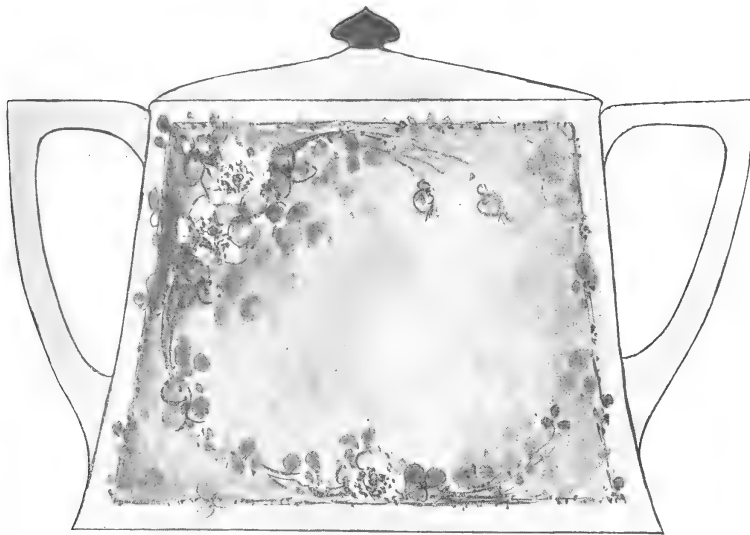
and it becomes possible to enjoy a meal that otherwise would have been anything but pleasurable.

The cloth and napkin shown in the illustration were made for a breakfast set. The material used is a heavy oyster white linen of rather coarse weave. This is another variety of the "old bleach," and though coarse it is very soft and pliable. The applied bands are a grey blue linen of a somewhat finer weave. Each cost sixty-five cents a yard, and are thirty-six inches in width. The cloth was cut exactly a yard square. The bands were cut five inches wide. In applying these the corners were not mitred, but lapped and stitched across each way to form a square. The napkins were cut fifteen inches square, and the bands on these two and a quarter inches wide. It is wise to allow a good turn in on all these pieces, so that the danger of any pulling out is obviated. Baste very carefully and neatly, measuring as you work. It is best to turn in all edges and baste them before putting the things together. See that the edges are perfectly even and the corners neatly turned. When basted and ready for stitching, thread the sewing machine with blue for the top thread and white for the under. A fine needle should be used, and

the machine set for a fine stitch. The result is most satisfactory, as, after pressing, the stitching can barely be seen.

A word about the pressing. A piece of table felt or an old Turkish towel over which a piece of muslin is spread, is excellent for this purpose. Place the piece to be pressed face down on this. Take a piece of lawn or thin muslin large enough to cover it. Dip this in water, wring out well, and then spread over the other. Be sure that your iron will not scorch, then iron over this dampened cloth until it is dry, finally pressing the iron over the back of the napkin or whatever it may be a few times. This will take out every wrinkle and make the piece look like new. One need not confine oneself to single bands or even to bands in this style of decoration.

All kinds of interesting experiments await the enthusiastic worker. A beautiful set could be developed in grey linen with bands of yellow, with a simple crochet edge of grey thread. Just try a few of these things and see where you will come out. The editor prophesies that you will be more than delighted with the results, and that you will find a pleasure in your china you never had before, because at last it is shown against a truly artistic background.

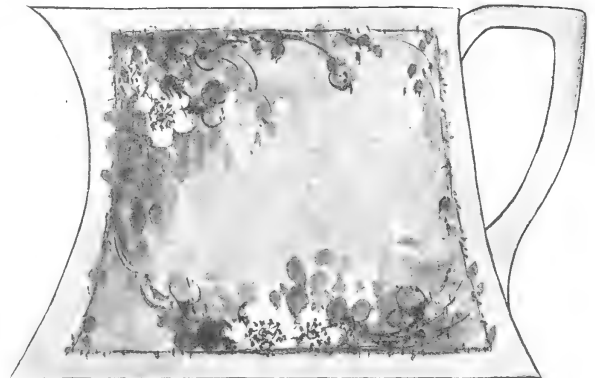


SUGAR AND CREAMER, WILD ROSE

Lillian L. Priebe

FIRST Fire—Wash in background in panels, starting with lightest color first, Lemon Yellow, carrying grey and greenish tones around flowers and leaves by mixing Violet and Yellow and Shading Green and Violet. Leaves are Yellow Green, shadow leaves and buds, Copenhagen Blue; flowers Pink, centers of flowers light wash of Lemon Yellow. Stems are Brown Green.

Second Fire—Tint the sugar and creamer with Ivory, strengthen leaves and flowers, accent leaves and stems with Brown Green and touch of Hair Brown, centers of flowers, Yellow Red and Yellow Brown. Handles may be in gold if desired.

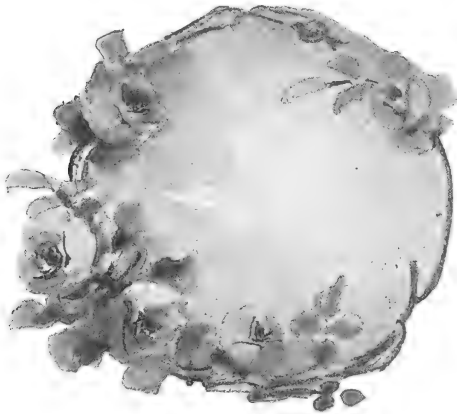


JEANNE M. STEWART - - - - PAGE EDITOR
611 Close-Reality Building, Toledo, Ohio.



BOWL IN ROSES

THIS nine inch bowl is done in pink and grey with bands of black. The solid tone below band should be applied first, padding on grounding oil very evenly and then dusting on very carefully Matt Grey. It is much safer to fire these before painting in the roses. Use Rose, Ruby Purple and any ordinary greens in the design with baskets in a mahogany tone made with Pompeian Red and Chestnut Brown. The upper roses should be kept very delicate, shading into the much darker, richer colors below. For the latter tone use about $\frac{1}{2}$ as much Ruby Purple as Rose. The lighter tone in the band is Ivory Yellow, the darker a very thin tone of Stewart's Grey. The circular design is placed in the bottom of inside of bowl and the rest of surface tinted Ivory Yellow. This design could be carried out equally well in yellows and browns.



TOLEDO ART NOTES

Women of Toledo interested in ceramic and craft work are associated with the painters in the Athens Society, with Mrs. Josephine O. Calder as president. Regular meetings and occasional exhibitions are held. The society aims to keep before the public, well designed and executed work showing that even in small and inexpensive articles a standard may be maintained.

During the last exhibition of Toledo Artists at Hotel Secor, the club contributed a most creditable and varied display of which a few pieces may be mentioned. Mrs. Spencer's large vase of Oriental design showed strength and fine technique as did her pieces in enamel. A large pitcher of Miss Caine's in steel blue lustre with a design in gold was much admired, the same artist showing a tea set in black and gold on a white ground. In Miss Esther Brinkerhoff's display

was a Satsuma desk lamp of Adams design executed in relief with yellow bronze and red gold, also an enameled bonbon box with a nosegay of bright flowers on a black ground. Miss Kitchen showed a striking bowl in black, white and silver and in her pottery a vase modeled from native clay which had taken a fine majolica glaze. A note of color was contributed by Mrs. Latham in her pottery and some bowls of brilliant lustre.

The jury comprised of Geo. Elmer Brown, Chester C. Hayes and Clyde Burroughs spoke in high terms of praise of the ceramic work.



MEDALLIONS AND BORDERS (Continued)

Esther A. Coster

COLONIAL MOTIF (Page 152)

(Suggested by an old Sampler)

BELLEEK is the most effective for this style with enamels. If other china is used, tint the entire surface a cream, as nearly the color of Belleek as possible. Lightest value, a very light Old Blue. Light value, a light tone of Old Blue. Dark value, Old Pink, Orange, a bright Green, or a medium Old Blue. Darkest value, a dark Old Blue. In the border, leave the background around the inner design the untinted Belleek to secure a more delicate effect. To secure a clear cut cross stitch effect, make as careful a drawing as possible, put all of one color in before starting the next, and clean the edges with a penknife. This is not attractive unless the separate squares are sharply defined. Suitable for table china, but too delicate in style for decorative pieces.



Creamic Exhibit in Aid of Red Cross, held by Mrs. J. C. Hagan and pupils at Constant Springs Hotel, Kingston, Jamaica, realizing, \$880

WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

AN INVITATION

YOU are invited to spend the week end at a country home. It is going to be great fun. Let us take particular notice of the china. I am going to make notes of the china; the breakfast, luncheon, tea and last but not least, a real Dutch lunch set. I have been asked by the *Keramic* to help out only with semi-naturalistic, so I am afraid I cannot give you the dinner china design, but wait, let us invite the conventional editors, I am sure they will help us out and better still, we will invite Jetta Ehlers to tell us of the linens.

We have arrived at the country home. Our first breakfast is served in the daintiest breakfast room, all furnished in white reed furniture upholstered in a Grey Blue. What beautiful china! Yes, it is semi-naturalistic, and just look, the entire breakfast is served in individual sets and it is Belleek.

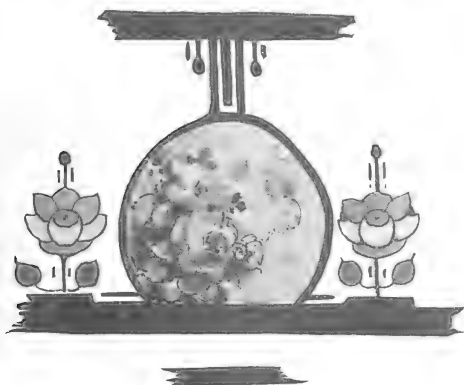
This month I will give the design adapted to the individual coffee pot, sugar and creamer. Next month I will give motives to be used on all other china.



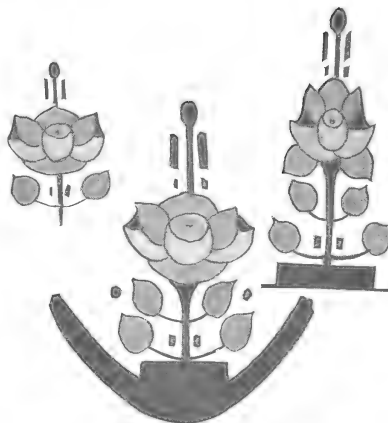
BREAKFAST SET

BEFORE going on with the treatment, I want to ask this question: Have you read Miss Jessie Bard's lesson on Dry Dusting in the December number of the *Keramic*? Well if you have not you had better do so right now. It explains the process, and after reading carefully you will have no trouble in dry dusting.

Trace all design in carefully and outline with India ink. All dark bands and lines are oiled and dusted with 1 part Dark

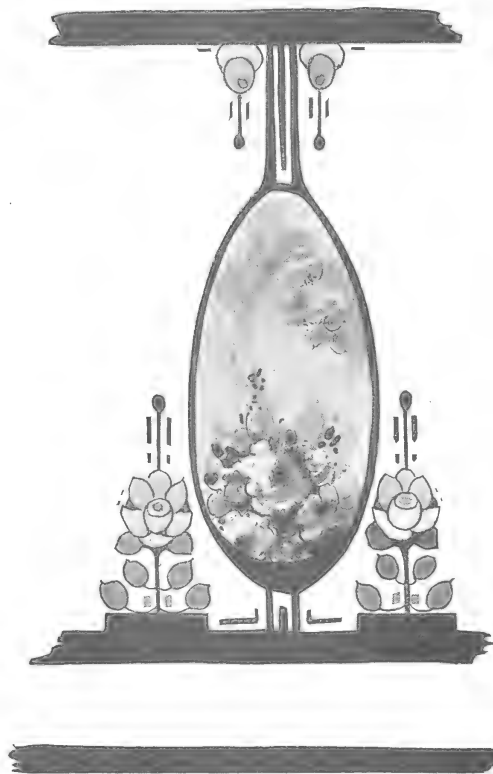


SUGAR AND CREAMER



MOTIFS FOR SPOUT OF COFFEE POT, ETC.

Blue for Dusting 1 part Pearl Grey and $\frac{1}{2}$ part Mode. Conventional motive in enamels. Flowers, grey tones 1 part Warmest Pink and 1 part Satsuma. Lightest tone in 1 part Warmest Pink and 1 part Special White. Dots in center of flowers, Orange Red. Leaves in Leaf Green. Bands on top and bottom are oiled and dusted with 1 part Grey Blue and 1 part Ivory Glaze, or if Gold is desired, use Green Gold in bands, instead of Grey Blue and Ivory Glaze.



COFFEE POT

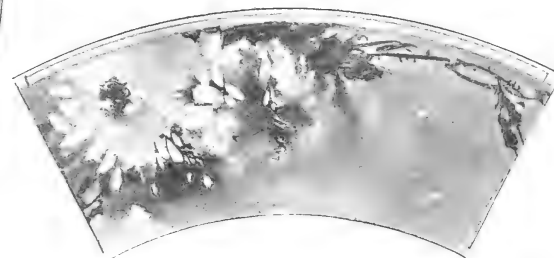
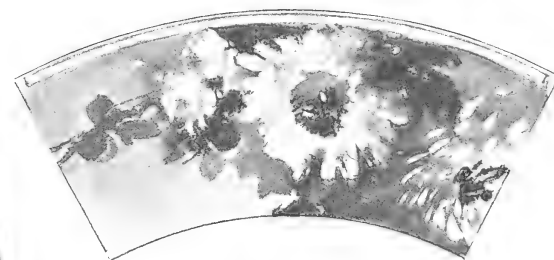
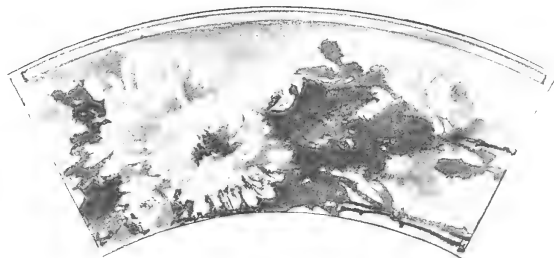
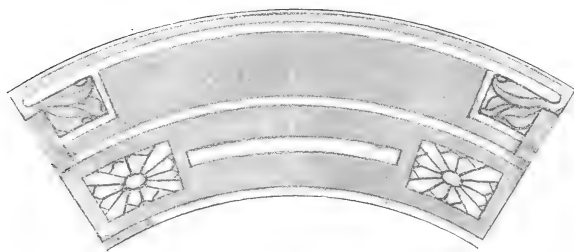
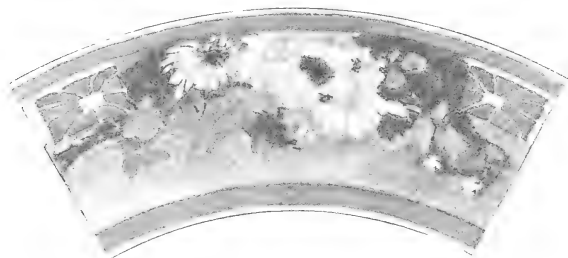
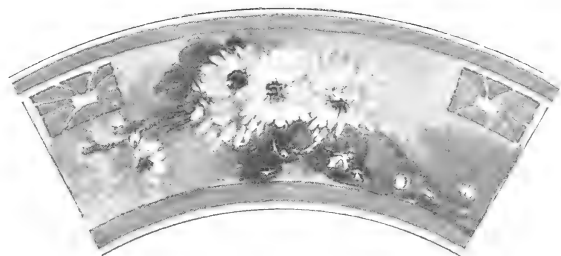
MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

PLATE, ASTER DESIGN

FIRST Fire—Outline design in Paris Brown, lighter asters in Peach Blossom and Rose, darker asters, Violet color. Use Lavender Glaze for thin wash in lighter parts.

Second Fire—Oil and dust design where indicated of darker tone with one part Copenhagen Grey, one part Grey Glaze, one part Violet of Iron. Retouch pink asters with American Beauty and Rose, darker asters with Violet Color.



SERVICE PLATE, ASTERS AND PINK ROSES
(Treatment page 143)



SATSUMA BOX—ELISE TALLY

THIS can also be carried out on Belleek. All of the black in the design is Black Enamel except the dots and circle in flower, the six leaves around the flower and the leaf form on the lower stem. The grey tone in the flower is Jonquil Yellow also the light space above the flower and the two ovals between designs. The six smaller leaves are Grass

Green and the two large ones are 1 part Grass Green and 1 part White. The line on both sides of the wide black band should be twice its width and of Black enamels, the bands on the bottom of the box of the same. Put a green gold band between the two black bands at the edge leaving a narrow space between the black and gold. Feet are also of Gold.

ANSWERS TO CORRESPONDENTS

E. H.—Will you kindly tell me what paint to use to give a vase the dull effect given to Richards china?

The Matt colors are used. They are dry dusted on.

J. K.—Please do not take my question as one of criticism but merely a puzzled mind of a beginner. In the May issue (1916) of *Keramic* in the "Answer to Correspondents" one of the questions asked is: Are all strictly conventional designs outlined? to which you have answered "No, most people do not use outlines at all. Now I may possibly misunderstand the meaning of the statement but contrary to it all the photographic reproductions of the various conventional pieces of china displayed at exhibits, etc. are shown to have designs outlined with the exception of one or two. What is there to conventional work if there isn't any outline?

The latest method is without the outline though a great many are still using the outline. You will notice that in the answer it said "Most people", etc. The idea now is to obtain as soft effect as possible so that the design blends in with the china. The dry dusting method is used. You will notice the lack of outline in the exhibits in the February and July, 1916 issues of this magazine. Very beautiful results are obtained without the outline as some of our best decorators have proven.

M. L. K.—Kindly tell me whether there is a book published on the subject of Acid-etching and whether studies for same can be obtained?

An article was published on this subject by F. A. Rhead in the July 1911 number of this magazine and also one in the Answers to Correspondents in June, 1916.

Designs could be obtained from the different teachers advertising in this magazine having designs for sale or rental.

Mrs. A. P. H.—Is there any other process for acid etching on china beside dipping or applying with swab?

No, there is no other method.

A. S.—I used silver lustre in connection with gold and color on a sandwich set and the silver lustre came out milky. I repeated the lustre and refired a light fire only to have the lustre an ugly streaky milky effect. What can I do to make the lustre beautiful?

There are several things that might be the cause of your trouble, either the lustre was old or you did not shake it up before using or it may not have been applied evenly.

The lustre can be taken off your china with a "china eraser" and then applied again.

G. R. M.—I notice under helpful hints by Sadie E. Allen in the August 1916, *Keramic* that by drying the first coat of gold in the oven, one can put on the second coat before firing thus making only one firing. Can this really be done satisfactorily? I always had an idea it would run instead of harden on. Is this also true of color painting?

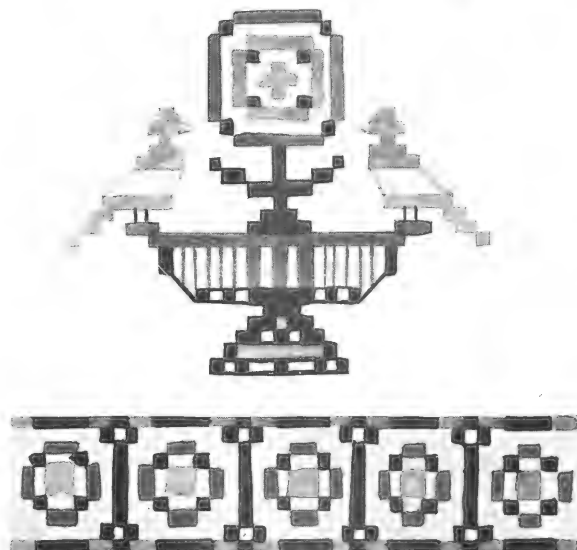
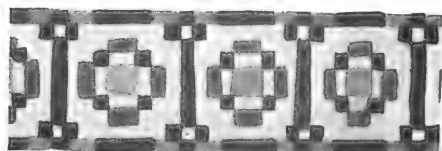
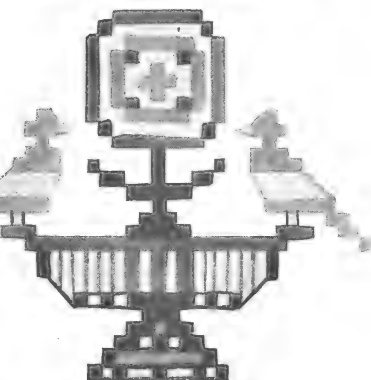
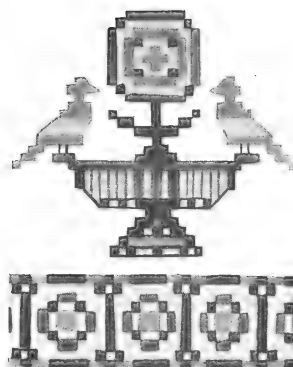
Yes, it can be done. In applying the second coat of gold it will be necessary to brush lightly over the first coat in order not to lift it up. The gold will not wear as well as when fired twice but the effect will be good. No, colors can not be treated in the same way. The dry dusting method will apply the colors heavy enough for one fire.

S. T. V.—My oil kiln fires rather unevenly. I do not mind it when I have pieces which need a light firing and others a hard one. I do my placing accordingly, but is there no way to bring a more even temperature when all the pieces need about the same kind of firing?

As soon as you get a cherry red color, a little while before the end, shut the damper of your kiln partly, just to a point where the draft will be checked somewhat without bringing smoke in the muffle. This will make the end of your firing a little slower but will have a tendency to give a more even heat. The trouble with most china decorators is that they try to fire too fast, a too active draft will tend to make the floor of the muffle hotter than the top and the side toward the chimney hotter than the door side. But most important of all, as soon as the firing is over and the oil in your burner about burned out, shut your damper tight. This will diffuse the heat throughout the muffle and equalize it all over. After a few minutes open the damper and let the kiln cool off. This final diffusion of heat should be useful in glass firing but care should be taken to stop the firing in time. If carried too far, the sudden rush of heat in some parts of the kiln, caused by shutting the damper, might affect the glass.

O. W.—After saved gold is in alcohol how may it be used again? I have kept the small bottle of alcohol clean and nothing but gold brushes have been cleaned in it?

It can be taken to a gold refiner and refined and then prepared as you do any gold to be used on china or can be used for jewelry or other purposes.



MEDALLIONS AND BORDERS, COLONIAL MOTIF
ESTHER A. COSTER
(Treatment page 148)

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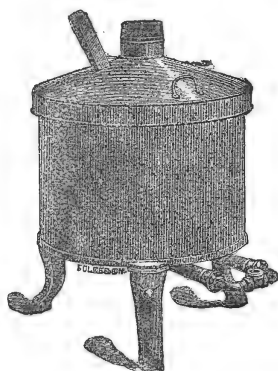
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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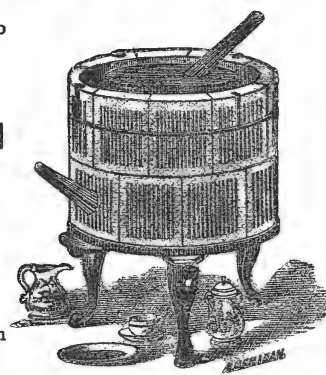


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KERAMIC STUDIO

Vol. XVIII, No. 10.

SYRACUSE, NEW YORK

February 1917

SUBSCRIBERS, ATTENTION!



THE EDITOR does not enjoy greatly the idea of continual appeals to subscribers to take a personal interest in adding to the circulation of *Keramic Studio*. It savors too much of begging and would seem to indicate a failure on her part to make the magazine sufficiently popular to support itself without special effort. But present conditions make it imperative that our subscribers exert themselves if they wish to escape the necessity of paying \$5.00 a year for *Keramic Studio* or going without the only magazine which keeps them *au courant* with every move in the world of ceramic decoration, and which ALONE has worked for them these EIGHTEEN YEARS.

Magazines, and even newspapers, all over the country, are being forced, one by one, by the steadily increasing cost of publication, to raise their subscription price to avoid going to the wall. *Keramic Studio* will certainly not be forced to the wall, but we are driven by conditions and by the failure of our subscribers to PERSONALLY aid us in increasing the subscription list, to issue what might be called in the current parlance of this time of political and other crises, an "ultimatum".

We have had numberless letters from subscribers telling us how they enjoy and appreciate *Keramic Studio*, especially since the new arrangement of page editors, but hardly one has accompanied the letter with that support, at the present moment of greater import than praise, a NEW subscription besides her own.

Magazines, the subscription price of which has been up to now \$4.00 a year, *Country Life in America* and others, are announcing an immediate raise to \$5.00, and *Keramic Studio* will have to follow suit, if it is to continue to give its readers the help and information of former years.

We will give our subscribers one more chance. Unless there is a radical increase in the subscription list from present indications, the price of *Keramic Studio* will be raised with the May issue to \$5.00 a year. All subscriptions before that date for one, or even two years, paid in advance, will be accepted at the present price of \$4.00. If EACH SUBSCRIBER would pledge herself to send in ONE NEW SUBSCRIPTION beside her own before that date we would not have to raise the price, but would try to tide over this period of inflated prices until they go down and until we see if we can safely rest on the present basis.

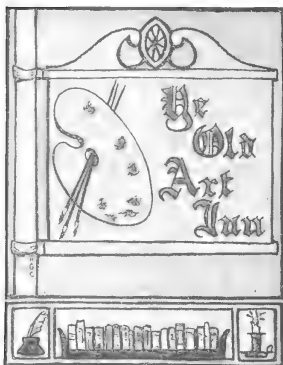
We put it UP TO YOU fairly and squarely. We have done everything in our power to help you and you must realize this truth if you have a fair mind. You owe us the help that is in your power to give. A little exertion, a little PERSONAL exertion, and you help us over the crisis, you help yourselves and you help the new subscribers, who will certainly be more than grateful to you for putting them in the way of receiving the help of *Keramic Studio* in their work. Will you, EACH, do what you can? If you secure more than one new subscription, that will balance those who are really unable to secure one, and then, too, there are premiums for extra subscriptions.

Will you help us? Will you help yourselves? Will you help other decorators? Will you?
We mean YOU!

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and partake of refreshment.*

THE Boston Society of Arts and Crafts has a plan whereby distinctive costumes are to be worn by members at the business and social meetings of the organization, thus bringing more color into the gatherings and helping members to become easily acquainted. The crafts have been divided into twelve groups based partly upon the ancient Florentine Guilds, and a color has been chosen for each group. The craftsmen will have smocks of their special groups, with the mark of their craft upon the left arm. Members from each group have been asked to make designs for this insignia, made so that it may be stenciled, embroidered, or applied to the smock. Masters will wear dark blue gowns in addition to the smocks.

A list of the craft groups with distinctive colors for the smocks: Workers in Metal, Gray; Workers in Stone and Wood, Brown; Workers in Glass, Red; Workers in Leather, Tan; Workers in Textiles, Green; Makers of Baskets, Light Green; Makers of Books, Terra Cotta; Potters, White; Designers, Yellow; Architects, Blue; Photographers, Claret; Associates, Purple.

The accompanying illustration shows the white smock of the Potters, under which group the China Decorators are classed. All smocks are made after this pattern, adapted from a French peasant smock.

* * *

People have been crowding to the newly decorated gallery of the Boston Public Library for a month to see Sargent's panels and lunettes of the *Judaism and Christianity sequence* which were unveiled December 21, 1916. These murals bring almost to a conclusion one of the greatest art undertakings of modern times. In 1890 Mr. Sargent was commissioned by the Library architects to paint a pair of lunettes for the ends of the long narrow vault over the hall which gives entrance to special libraries, music rooms, and fine arts room. In 1895 the so-called Judaic Development was unveiled. Most people have become familiar with this through the oft-reprinted *Frieze of the Prophets*. In 1903 the *Dogma of the Redemption* was installed at the opposite end of the hall. The new paintings bring the older into a more comprehensive unity. There still remain a few panels to be decorated before the vast work is completed. Mr. Sargent has been working upon the newly finished paintings for ten years in his English studio. Last summer he came to Boston and personally superintended their adjustment. It was not uncommon to see him upon the scaffolding in overalls directing the work. The gallery has been called the little Sistine Chapel of Boston.

Next month there will be an illustration of some of these paintings which have already taken their place in the art world beside the murals of Raphael and Michael Angelo.

* * *

The prize winners at the biennial exhibition at the Corcoran Gallery of Art, Washington, were as follows: first William A. Clark prize of \$2,000 with gold medal, Arthur B. Davies; second Clark prize with silver medal, Ernest Lawson for his "Boat House, Winter, Harlem River;" third Clark prize and bronze medal, Hugh H. Breckenbridge with "Nude and Still Life;" fourth prize, \$500 and honorable mention, George B. Luks. Twenty pictures were sold the first day, eight being purchased by the gallery.

* * *

The American Water Color Society exhibits at the National Arts Club, New York, from January 31, to February 24.



POTTERS' AND CHINA DECORATORS' FROCK
Adopted by Boston Society of Arts and Crafts. Photo by Melville Munro.

The ninety-second exhibition of the *National Academy of Design*, will be held March 16, April 22, in the Fine Arts Building, New York. Exhibits received February 28, March 1.

* * *

The catalogue of the *American Art Association* announces the following free view beginning February 9, at the American Art Galleries, Madison Square South, New York; "A very valuable collection of Antique Chinese Porcelains, Ancient Pottery, Carved Jade, Stone Sculpture, Antiquities, Paintings, and other rare objects to be sold by directors of the Chinese Ching Van Lee, of Shanghai. Sales on the afternoons of 15, 16 and 17."

Anita Gray Chandler



PLATE, GRAPE AND LEAF MOTIF—MAUD M. MASON

FEBRUARY 1917
KERAMIC STUDIO

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SYRACUSE, N. Y.



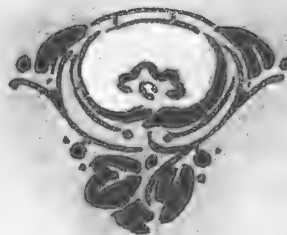
ENAMELED SEDJI SET—KATHRYN E. CHERRY

KATHRYN E. CHERRY - - - - PAGE EDITOR
Marina Building, St. Louis, Mo.

SEDJI SET

Kathryn E. Cherry

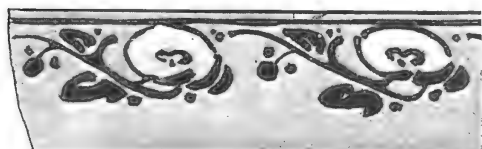
THE dark space around the outside of the flowers and the dots, buds and small spaces in the design are Chinese Blue enamel. The larger dark space in the center of the flowers and all the leaves in the design are Grass Green enamel. Light space in flower is Jasmine and the small dark space in center of flower is Jonquil Yellow. The wavy line in the borders is Chinese Blue. The stem and straight bands are White Gold.



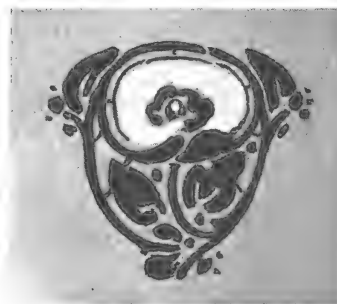
MEDALLION FOR SUGAR BOWL



BORDER OF PLATE



BORDER OF CUP



MEDALLION FOR CREAMER

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

AN OPEN LETTER

AMONG the many inquiries which have come to me as a result of my published lessons in *Keramic Studio* are some from little groups of Keramic students—not yet closely organized into clubs, who realize the need of instruction and who feel that they might benefit more by banding together for a definite course of study than by pursuing their individual efforts.

Some of these groups are already registered for the course in design and are doing satisfactory work, but for the benefit of others who are contemplating instruction or for some with whom the thought has not as yet become concrete I would suggest some of the practical benefits of concerted study. There are many isolated workers all over the country, who, not having the opportunity for personal instruction of Art School or Studio have availed themselves of the opportunity offered in my non-resident course in design. The results have in the main been most gratifying—we have demonstrated that the principles of Design can be presented and the exercises satisfactorily worked out on paper. We scarcely miss the personal contact in these lessons, so definite and intimate do they become. But how much more of benefit and of pleasure might some of these individual workers derive from the work if they could show their efforts with the criticisms to others similarly interested and discuss and compare results.

It is difficult to hold a large club together for a long period, but these little groups of three to six are not so unwieldy and we are having the best chats over our work and accomplishing results. Clubs and groups send fewer designs per member for criticism than do individual workers; but the combined lesson of the group makes a nice bunch of designs for all to look over and discuss and compare; and all get the benefit of the criticism of the whole, while the cost to each is much less than for isolated workers.

Every now and then I am confronted by a design in *Keramic Studio* from some of these students who, I know, have had no other instruction than the work of this course, and it always fills me with a glow of satisfaction. *Keramic Studio*, by putting these lessons in text book form has made it possible for me to reach and help many more than formerly and I have long felt that I could render more permanent service to *Keramic* students by trying to help them to

understand and demonstrate fundamentals, than by teaching the methods of applying decoration to porcelain. Design is another word for Creation, and an understanding of the laws of Design opens up a world of possibilities. It simplifies every problem, adds zest to life by opening the eyes to beauties to which we were blind. It is the answer to our questions, it substitutes knowledge for feeling, *order* for *chaos*, dignity for triviality, refinement for vulgarity. Is it not worth while?



BONBONNIERE

THE design is an all-over pattern made by combining two Persian units. Carried out according to the treatment given it will be effective and ornamental. In the treatment of bonbonnières and all articles not intended expressly for the table we have more latitude than for those things which are strictly for table service. They may be considered as partly ornamental and give opportunity for elaborate and decorative patterns and liberty as to color. This, because there is to be but one of a kind—and the background and environment is usually quite different from those articles designed for table use. This is one of the places where we are on safe ground when adding our contribution to the present color carnival.

COVER

Ground, Old Ivory. Tulip shaped flowers, Persian Red. Stamens, Orange. Leaves to tulip shaped flowers, Emerald Green, New Green. Three petal flowers, Deep Blue. Leaves to three petal flowers, Rich Green No. 2. Centers three petal flowers, Orange. Centers in two lower flowers Orange and Green. Dots, Orange (Dark Yellow Green). Areas used as "fillers" Green No. 2.

BOX

Path, Old Ivory. Dots, Orange. Large flower units, Persian Red. Small flower units, Deep Blue. Centers, Green.



SECTION OF BONBONNIERE

LOCAL ART NOTES

The Twin City Ceramic Club held a most successful exhibit in December from the 4th to the 9th. The exhibit comprised the latest and best work of the club members besides a generous sprinkling of small salable articles. An interesting feature was the bowl competition. The bowl chosen was a medium sized Belleek Bowl and it was interesting to note the different treatment accorded by the individual workers. The jury selected Mrs. Arch Coleman's bowl for first award, Mrs. Lavel's second and Mrs. Reed's third, all three being comparatively new members. The result was particularly gratifying to all and encouraging to the newer members. The club is drawing to itself new members all the time and bids fair to become one of the strongest Ceramic organizations in the country.

The December exhibit at the Minneapolis Art Institute comprised a selected exhibition of 350 items of contemporary French and Belgian painting and sculpture from the Panama-Pacific International Exposition. The institute has recently acquired an important collection of about five thousand (5,000) etchings, engravings, lithographs and wood cuts which ranks among the great collections of this country. It includes Rembrandt's famous masterpiece: "Christ healing the Sick" called the "Hundred Guilder Print."

In November the Institute opened to the public its new Egyptian gallery, which contains one of the most complete collections of Egyptian Art and curios in this country.



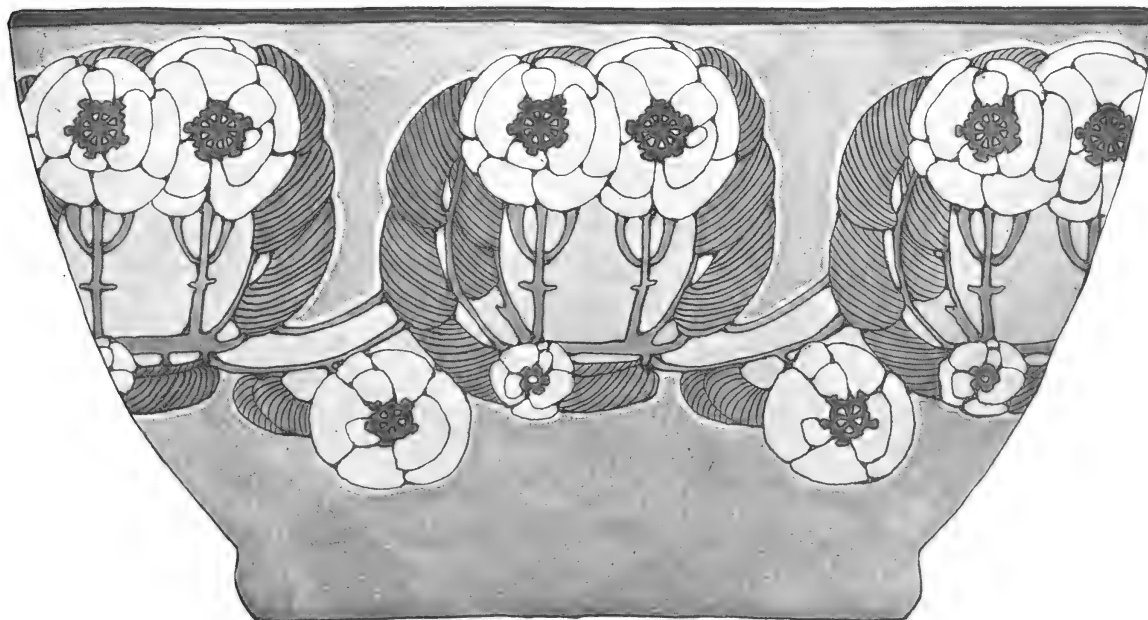
BOWL, YELLOW RAMBLER ROSE MOTIF

Mary F. Overbeck

TINT bowl with Ivory and fire. Flowers Pumpkin Yellow. Centers of flowers Violet for Grapes and Ruby. Leaves and band at the top of bowl Olive Green with Yellow Brown and Black. Background a lighter tone of same color as leaves. Outline all in Gold.



HALF SECTION OF COVER TO BONBONNIERE



BOWL, YELLOW RAMBLER ROSE MOTIF—MARY F. OVERBECK

MAUD M. MASON - - - - - PAGE EDITOR
218 East 59th Street, New York City

FOR OUR INSPIRATION

THE group of beautiful old Persian tiles given this month for the inspiration of our ceramic workers, I have found a great source of joy. These photographs I took myself some years ago from a wonderful group of tiles in the South Kensington Museum in London. I know of no museum that has so much to offer the ceramic worker as has the Indian section of this one, it being crowded with beautiful examples of the ceramic art.

Every corner of these tiles is full of suggestions and the spirited movement of the lines conveys a sense of gayety and delight in pattern making that is fascinating. The light and dark of these designs is also very fine, the back-ground spacing

playing a very important part in the delightful whole. I hope they will give as much pleasure to others as they have to me.

A late letter from Miss Mason says "This has been the *best selling* season that I have ever experienced in all my years of work in ceramics. This ought to be encouraging for us all."

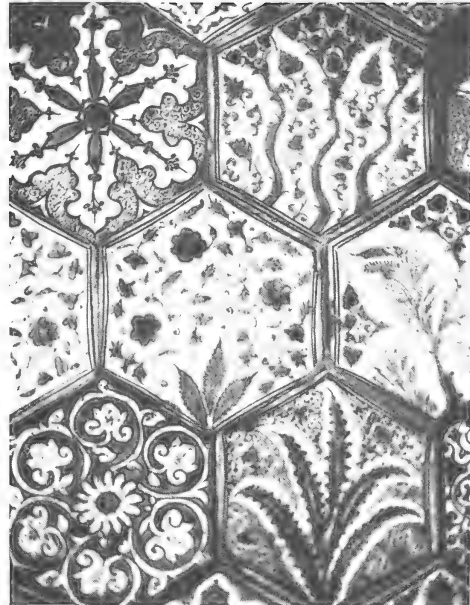
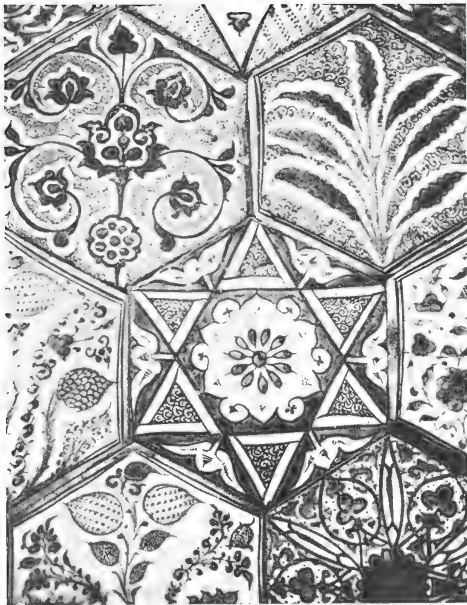
**

PLATE, GRAPE AND LEAF MOTIF (Supplement)

IF the black background is used, first trace design and paint in background with best black paint. When dry it may be dusted with same color to strengthen it. Then lay enamels in smooth flat tones, for the greens using equal parts Mason's Emerald Green and Oriental Turquoise relief enamels. Grapes are Madder and Light Carmine enamels, equal parts. The Yellow is Orange enamel.



PLATE, GRAPE AND LEAF MOTIF



PERSIAN TILES IN THE SOUTH KENSINGTON MUSEUM, LONDON



FULL SIZE CENTER OF PLATE



MISS MAUD M. MASON

MISS Maud M. Mason's training as an artist commenced at the early age of eleven years. She received the usual academic training in drawing, and painting—in oil, water color, etc., and also prepared herself in a normal school as a teacher of design. All this transpired before she ever began to *paint china*, ("how she loathes the term now") and has formed an invaluable background for that and all her work.

The opportunity for making money as well as a love of beautiful things turned her attention in this direction. Then followed a steady grind for many years, when she worked like a slave but gained for herself great success in a financial way, still always seizing every opportunity of special study.

The work she was doing on porcelain fell so far short of her ideals, that for the sake of her own self respect and of course not being devoid of ambition, she determined that she could and would do something fine and something that would make her craft command the artist's attention. She has been credited with being the first decorator to join Mr. Dow's class and to come under his influence. She was fortunate in being a pupil of Mr. Dow for several years and always speaks with warm appreciation of the valuable training she had from him. She has worked beside with Mr. Wm. M. Chase, Mr. Henry B. Snell and Mr. Frank Brangwyn.

Realizing that constant teaching is not conducive to healthful growth either mentally or physically, for the past eight or ten years she has given all her summers to painting out of doors and also endeavors even during her busiest winters to paint in the studio. When she gets back into the swing of ceramic work after this interval, she finds it more absorbing than ever and works with renewed and refreshed interest and feels that she does better for the change of work and thought.

She is interested and active in many phases of art endeavor, being a member of the National Arts Club, (life member) an active member of the Mac-Dowell Club, Barnard Club, Municipal Art Society, The Pen & Brush Club, the Art Workers Club, National Society of Craftsmen, Boston Arts & Crafts and the Association of Women Painters and Sculptors of which

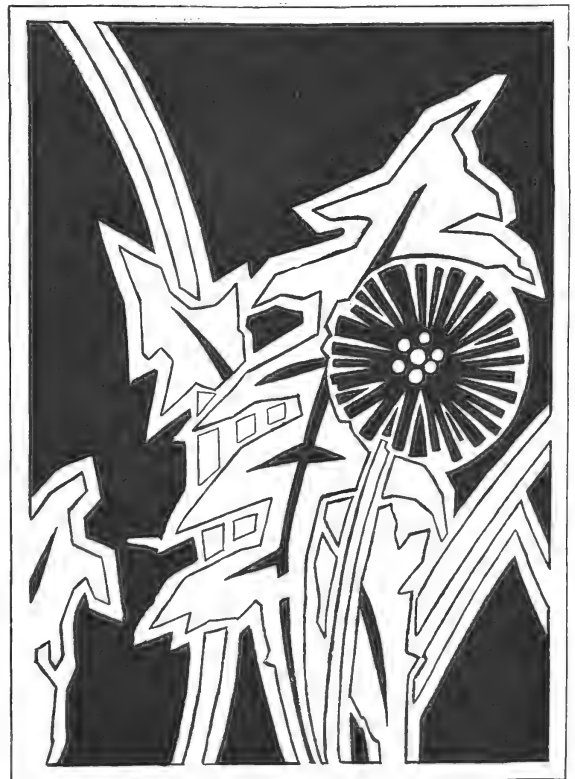
organization she has the honor of having been the president for the past five years. She has been active for years in the work of the Craftsmen and Ceramic Societies, and although she has been obliged to drop some of this work in favor of Association work, her interest is always with the Craftsmen. She was happy in receiving the Panama-Pacific Gold Medal for her small group of decorated porcelains, and she is constantly studying and working to develop her favorite craft. Her greatest interest is in disseminating knowledge of design and art principles and she has done real missionary work for the advancement of the cause of Ceramics.

One of her greatest pleasures and sources of satisfaction is the work she has been for some years doing in the Fawcett School of Industrial Art of Newark, N. J. The class there was the first attempt ever made to teach the principles of design and the practical decoration of porcelain hand in hand, in a large class and the results have surely justified the effort it has entailed. Another source of gratification is the fact that the pupils who used to come to study with her, or rather have her paint articles for them, now come to study design and make their own designs for the articles they decorate. Although she designs many articles for pupils, she encourages the former method of study and is meeting with great success in that direction.

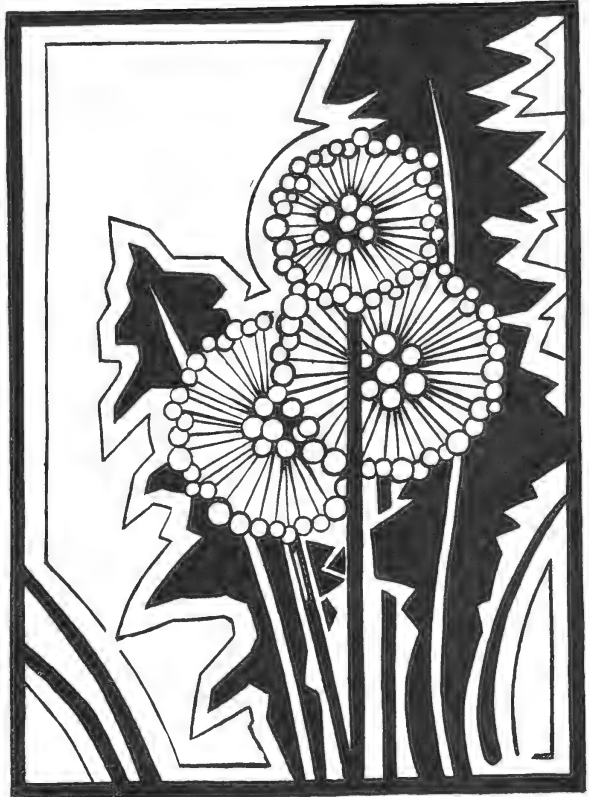
—Adelaide Alsop Robineau.

NOTE BY MISS MASON.

"My sister Elizabeth has always been my right hand and my greatest help and inspiration. I could never have accomplished anything nor could I do the work I am accomplishing to-day but for her assistance; her unusually discriminating good taste and criticism is always at my command and she is always at hand to help me in my studio."



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg Home Studio, 52 W. Maiden St., Washington, Pa.



PROBLEM FOR DECORATIVE FLOWER COMPOSITION

No. 1. Select plant form to be used as a motif having a simple structure.

No. 2. Either a circle or an oblong may be used as the inclosing form.

No. 3. Select center of interest—decide location: neither an exact center nor one far removed; also size and treatment of unit.

No. 4. Give careful attention to subordinate spots, their location and treatment.

No. 5. Note spots of interest in relation to hue, notan and chroma.

No. 6. The following "Golden Rules" may be observed in this problem as well as in others:

a—Avoid exact center and center lines bounding the composition.

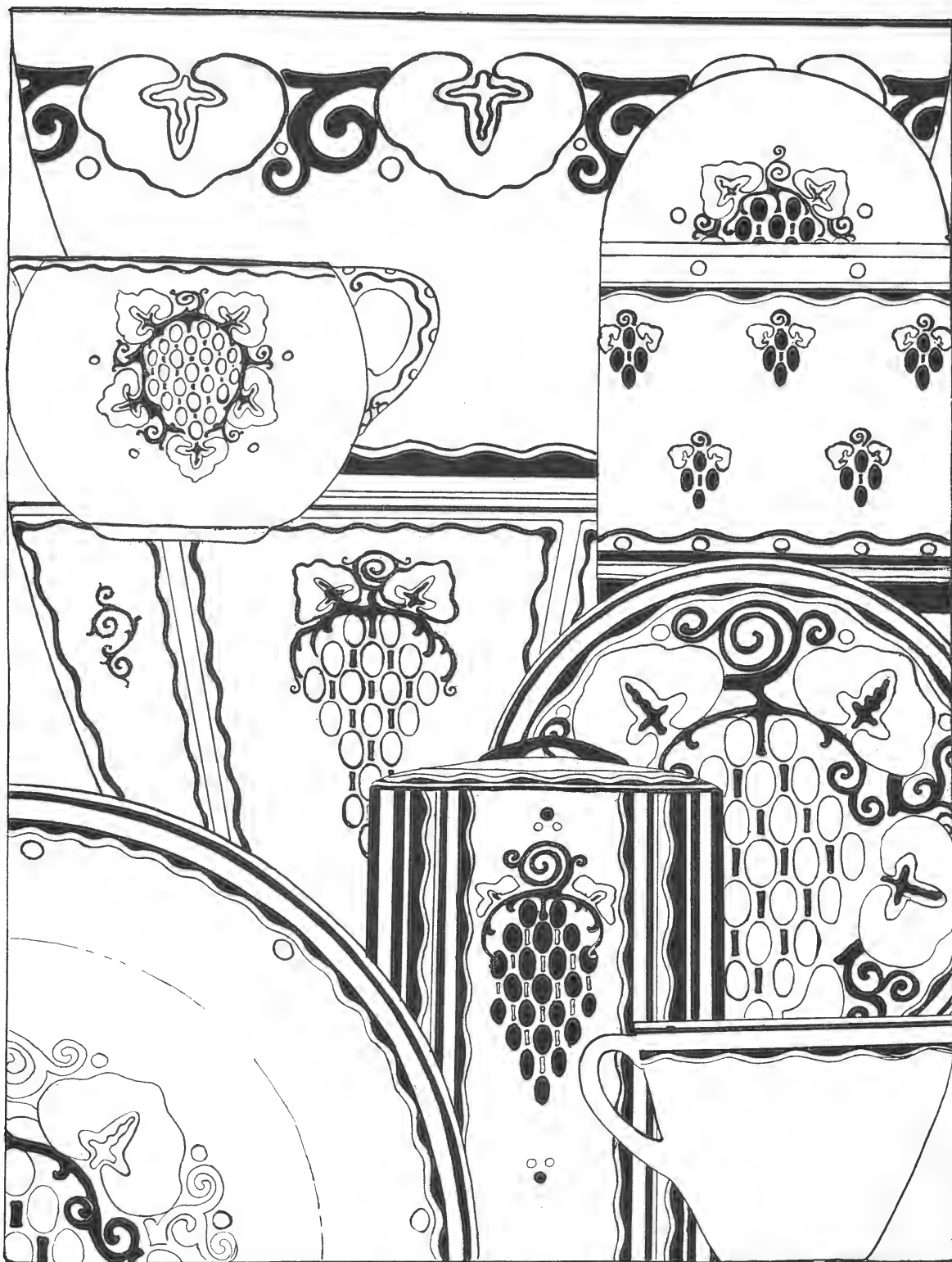
b—Avoid corners and strong movement towards them.

c—Break space strongly enough to give feeling of security.

d—Fill space well—without crowding.

e—Do not lose characteristics of plant form; emphasize decorative quality—not realism.

(Continued to page 170)



ADAPTATIONS OF THE COLOR SUPPLEMENT—MRS. ADELAIDE ALSOP ROBINEAU

DOROTHEA WARREN O'HARA

PAGE EDITOR

132 East 19th Street, New York City

GRAPE JUICE SET

Dorothea Warren O'Hara

OUTLINE with a pen entire design with Warren O'Hara Color Co.'s Dark Brown color. The leaves and ground are made of Green No. 1 enamel. The little flowers on the ground are made of Celestial Blue enamel with Light Yellow enamel centers. The skirt is made of Italian Pink enamel, the scallops on skirt are Light Yellow enamel. The dark part of girl's bodice is made of Celestial Blue enamel. Light part of sleeves is Light Yellow enamel. The little ruffles on sleeves are Celestial Blue enamel. The bow at the neck is made of Italian Pink enamel, also the dark part of head dress. The light part of head dress is made of Light Yellow enamel.



The boy's jacket is Celestial Blue enamel. The shirt is made of Reamhite, also the stockings. The trousers are made of Light Yellow. Bands at bottom of trousers, also ornament on side are made of Italian Pink. The boy's hat is of Italian Pink with Celestial Blue enamel bands. Hair and shoes of both girl and boy are made of Brown enamel, also the boy's girdle, and dark part of accordeon.

The large flowers in bouquet are made of Blush Pink enamel. The leaves of Green No. 1 enamel. The little dark flowers are Celestial Blue enamel. The paper around the bouquet is made of Reamhite enamel. The flowers growing at the sides are made of Italian Pink enamel for the light ones and Celestial Blue enamel for the darker ones. The centers are Light Yellow. The faces and hands have a very light wash of Old Chinese Pink. All the bands are made of Celestial Blue enamel.



The Keramic Society of greater New York offers the following courses at the American Museum of Natural History, 77th Street and Central Park West, New York City, on Wednesdays from 1.30 to 4.00 p. m.

Beginning with the first Wednesday in January, 1917, Mr. Fry will give a course of 16 lessons.

The work will be arranged in two parallel courses: one in which Design will be considered with especial reference to overglaze ceramics, the other one dealing with ceramics and kindred forms of handwork in their relation to each other and to the broad field of Table Decoration.

At each lesson both of these subjects will be considered, so that those interested only in Keramics, and others desiring to specialize in the study of Table Decoration, may all be kept continuously occupied.

This course is to be followed by an exhibition.



FULL SIZE MEDALLION

THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

ONE of the interesting ways in which the decoration of linens for the table may be varied, is by the introduction of lace. This may be used as a finish to the edge, in bands of insertion, or as an inset medallion. To be in keeping with the spirit of these things, any lace used should be handmade. For this purpose the filet is very popular at present. This may be the crocheted filet with which we are all so familiar, or the Italian which is made in quite a different way. Such very charming squares are to be had with all sorts of quaint animals and birds. The edgings and insertion are also very good. They are not what one would call inexpensive. However, if one wished to "plunge" a bit on a specially nice set, any money spent for this is well invested as it wears like iron. In the illustration is shown the cloth and a napkin of a four o'clock tea set which has these little filet squares inset. This set was made for a little lady whose name is familiar to most readers of *Keramic Studio*, but whose work as a ceramist has been swallowed up by the happy business of home and garden. It is rather droll that a fondness for pussy-cats is offset by a husband whose hobby is birds. So in this little set both find expression, pussy being bravely set forth in the tea cloth corners, with the little birdlings safe by themselves on the napkins.

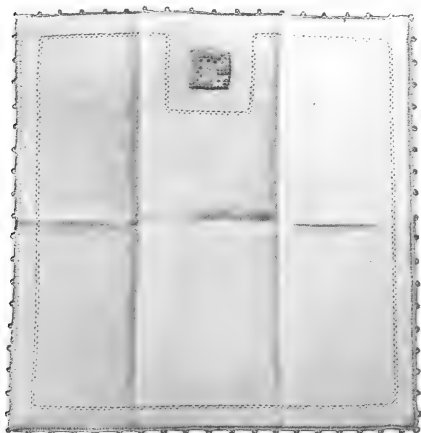
The Italian fagot stitch was used in connection with the filet, and sewed to hold together the arrangement of the squares. In planning the napkins only one square was used on each. There were two reasons for this. Firstly, a limited number of the squares, which are not so easy to procure. Then too, the fact that the napkin was very small made it wise to avoid any overcrowding of it. The edge is the simplest single stitch crochet with a picot every tenth stitch. For this Barbour's oyster white thread No. 35 was used and a thread drawn about an eighth of an inch from the edge of the linen. The edge was then rolled and for convenience basted with a long loose overhand stitch. It is not absolutely necessary to do this, but time is saved in the end as the work is done with much greater ease. The drawn thread gives a good hold for the crochet. The squares were basted in place very carefully, and then overhanded on the right side with a very fine needle and number one hundred thread. The linen was then cut away from the back, leaving just enough at the edge of the square to roll back and overcast very finely. This makes a

very durable finish. The cloth is one yard square and the napkins were cut twelve inches. The linen used is the Old Bleach, one yard wide, and costing one dollar and a quarter per yard. The oyster white thread matches the thread of the filet squares, and makes a very pleasing contrast with the pure white of the linen. At the recent exhibition of the Arts and Crafts Society of New York at the National Arts Club, a very beautiful table cloth combining filet and linen was shown. This had an inset in the center of the cloth of a band of lace, in shape a square having an irregular edge on one side. The cloth was edged with a border of about the same width, having the same irregular edge. The lace was made of a fine thread and the linen was also of a fine weave, the whole effect being very lovely. Almost all the decorated china shown was displayed on specially designed linens, and there is no gain-saying the fact that in every instance it gave added charm to the china.

One came away from the exhibition having a sense of "completeness" in regard to this end of the show. A beautiful room for a child was one of the interesting things shown. On the shelves of a case for books and toys, stood some dishes for the use of the wee house-holder that would interest all ceramics workers.

There is so little to be had in the way of shapes for children sets which are at all artistic, that it seems high time our American potters were making something which we could use for this purpose. Imagine what fun could be gotten out of designing a set for nursery use with the linens, including bibs or aprons. The furniture of the nursery just mentioned was very quaint and charming and was painted, which is another field open to the wide awake worker. But we are getting away from our linen page!

A very beautiful cloth was on one occasion evolved from some narrow strips of handwoven Russian linen. This at first seemed rather useless as it was so narrow. A little study suggested a way which proved a very successful solution of the problem, and as some reader may have a like problem some day, a description may not be amiss. The Russian linen was the usual grey tone in which it comes, and was very narrow. To combine with this a lovely soft greyish yellow linen was used for the center strip. This was cut wide enough to give the necessary width to the finished cloth, and the strips of grey were used on each side. It was all joined with a simple insertion of crochet, a grey linen thread being used. The whole cloth had a tiny crocheted edge of the same thread. The napkins were made on the same plan, the center of the yellow linen, with a narrow grey band on two sides. These



also had the crocheted insertion like the cloth, but much narrower and were also edged the same. The whole set was most unusual and created a great deal of interest. A set could be made using a plain white linen for the center, with wide border of cross-barred linen. This could be joined with a crochet made of soft old blue thread, and the whole finished with a crocheted edge of some simple pattern. Napkins of the same would make a set most attractive for breakfast service. Use with this blue china with perhaps a snap of orange somewhere about it and surely no morning grouch could stand up against it. Ivory white with a border of pink, joined with simple bands of crochet, would make the daintiest sort of a set. For the napkins, reverse the order of things and have the pink in the center, with the ivory white for the borders. Any bands for this purpose should be of the simplest pattern. If one does this, the labor will not be so great that one need hesitate to start a set. Of course one takes on something of a task if elaborate designs are selected. Much better it is to choose the simpler thing, which in the end, usually wins out over the other in its more lasting charm.

* * *

Henry F. Farny, the celebrated Indian painter, died in Cincinnati, December 23, 1916, bringing to a close one of the most remarkable careers in contemporaneous American Art. His most famous works are, "Toilers of the Plains," "The Last Vigil," "Hiawatha," and "The Coming of the White Man."

CONVENTIONAL PANELS (Page 171)

F. K. Weisskopf

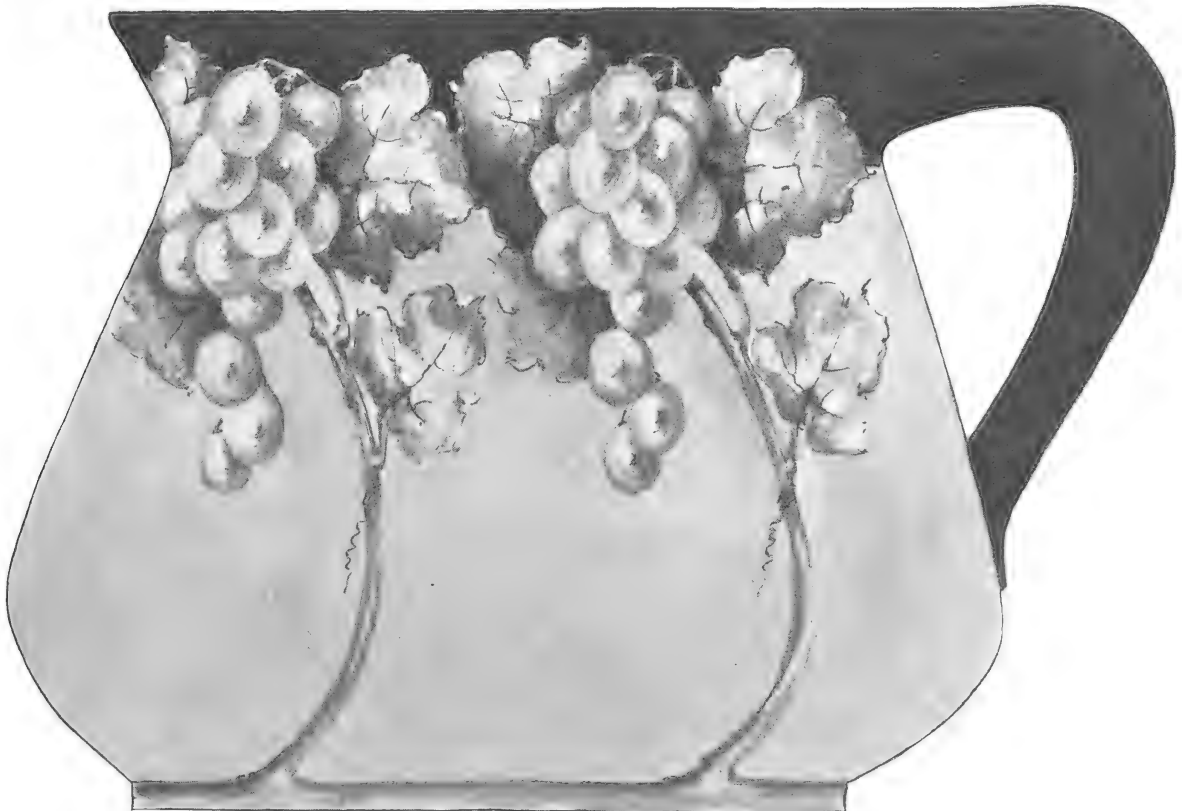
UPPER left hand section. Outline and dark tone in basket are Black. Light tones in basket and the two grey lines around edge of panel and small circles are oiled and dusted with 2 parts Dark Blue for Dusting, $\frac{1}{2}$ part Banding Blue, 1 part Ivory Glaze. Leaves are oiled and dusted with 1 Grey Blue, 1 Florentine Green. Dark tone in roses is 1 Blood Red, 1 Yellow Red, 1 Ivory Glaze. Light tone is 1 Albert Yellow, 3 Ivory Glaze.

Upper right hand panel. All mixtures of colors are same as in first panel. Outline and dark background are Black. Forget-me-nots and second center in the two large circles are Blue. Outer circle is red and the inner circle and the roses are Yellow. Daisies are white with red centers. Leaves are green.

Lower left hand panels. Color mixtures same as in first panel. The outline, the stamen and dark color at lower corners are Black. Flowers are Water Blue. Leaves of the green mixture. Body and tips of tail feathers are Red and the wing and remainder of tail feathers are Yellow.

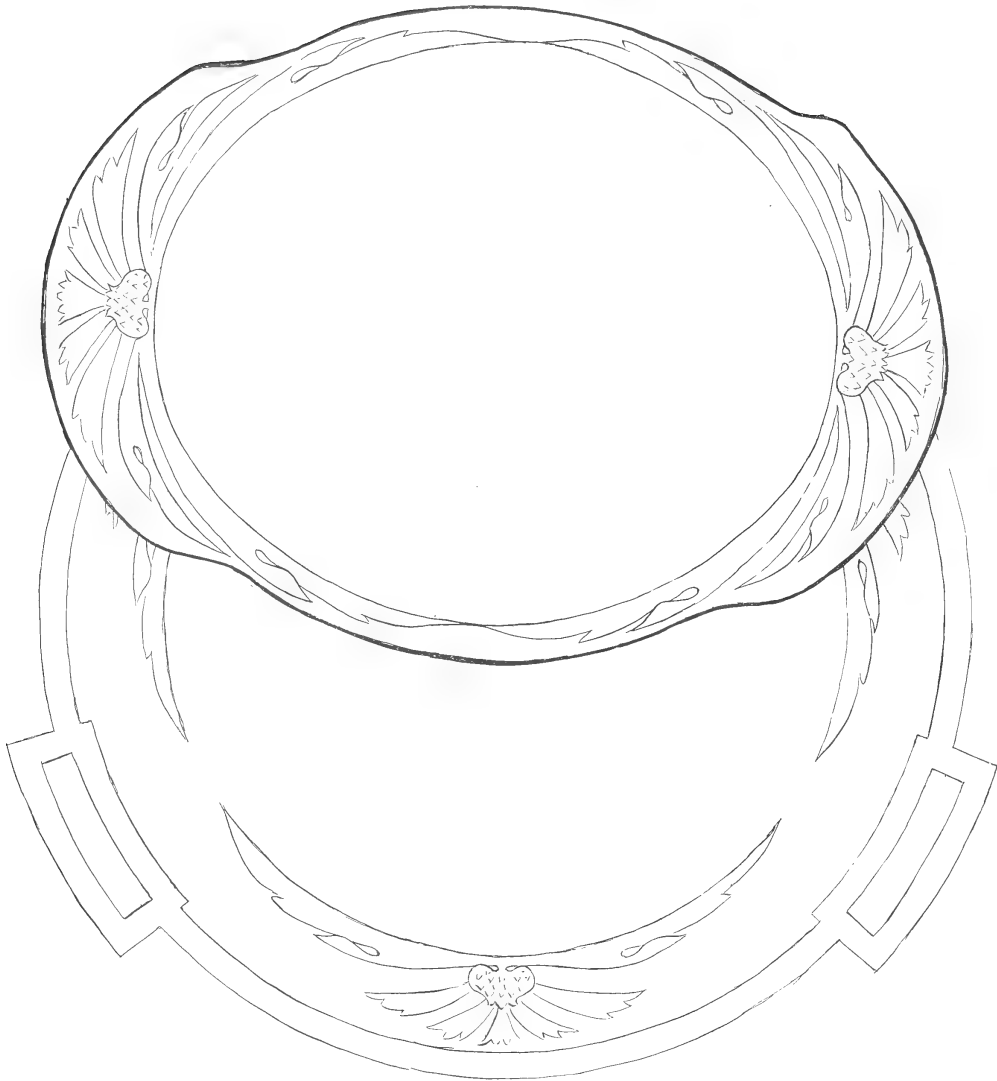
Lower right hand panel. Colors same mixture as in first panel. Basket outline, the heavy lines and bars around edge are Black. The flowers in corners and all of the same drawing are Blue. Remainder of flowers are Red and centers of all flowers are Yellow. Leaves, Green.

The design may be executed in enamels or dusting colors.



LEMONADE PITCHER, WHITE GRAPE DECORATION—DORRIS DAWN MILLS

(Treatment page 170)



OLIVE AND MINT TRAYS—F. B. HERRINGTON

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.

OLIVE AND MINT TRAYS

TRACE the design on the china according to directions given in the November magazine. Then outline the design with 2 parts Copenhagen Blue and 1 part Dark Grey. Mix these colors with painting medium. Apply it to the china with a No. 0 or No. 1 outlining brush with short hair. The outline should be as heavy as it is in the design and should be uniform in width. If it is heavier in some places than others it can be corrected by sharpening the end of the brush handle to a sharp point and the places where the color is too wide can be scraped until they are the proper width. Do not be satisfied until your outline is perfectly even, for a poor out-

line will ruin the appearance of the work. When the color becomes too thick to work with easily add a drop of either lavender oil or turpentine.

Second Fire—The petals of the flower are to be Banding Blue, a little Copenhagen Blue and a little Dark Grey. The calyx is Apple Green, a little Yellow Green and a little Copenhagen Blue. Leaves are 3 parts Apple Green, 1 Shading Green, 1 Copenhagen Blue and 1 Dark Grey. Prepare the paints (which should be powder colors) by mixing with Painting medium and if the color seems gritty or lumpy rub it through with the palette knife until smooth. Do not use too much oil, it seems to be the tendency among students to mix the colors too thin, they should be thick enough so that when they are put in a heap they will remain where they are put and will not flatten out or spread. If a color is too thin one cannot obtain a clear crisp color on the china and it will also gather lint after it is applied. Use a No. 4 square shader for this work, dip the brush in the color and then work the tip of the brush on

the palette until the brush is flat and the hair does not separate and the color should be evenly distributed in the brush and should be the tone that you wish for the china. If the color to be is rather light and delicate use very little color in the brush and if a heavy color is required take up more color in the brush. It is very important to have the color just right in the brush before applying it to the china.

Have a jar of turpentine before you and dip the brush in it occasionally and then press it against a rag so that it absorbs most of the turpentine, enough Painting medium should also be used in the brush to make the color work smoothly though care should be taken not to use too much or the work will become full of lint. Apply the color as evenly as possible, conventional work should be flat and of an even tone. While applying the color after you have put in a few strokes go back over it with a light touch just dragging the brush over the surface, this should be done with the very tip of the brush, the tip should not bend at all and the brush should be held very lightly in the hand so that it will almost drop from it, this gives an opportunity for a very loose light touch and blends the color together taking out all brush strokes.

The edge of the mint tray between the two outer lines is 2 parts Copenhagen Blue and 1 part Banding Blue. The dark edge around the olive dish is gold. Do not put this over the edge of the dish but just up to it as gold wears badly if it is in a place where it is handled much. The gold should be put on for both fires. If the colors do not come out just as they should in this fire they can be gone over with whatever it seems to need.

A SUGGESTION

Mrs. Bertha C. Cline

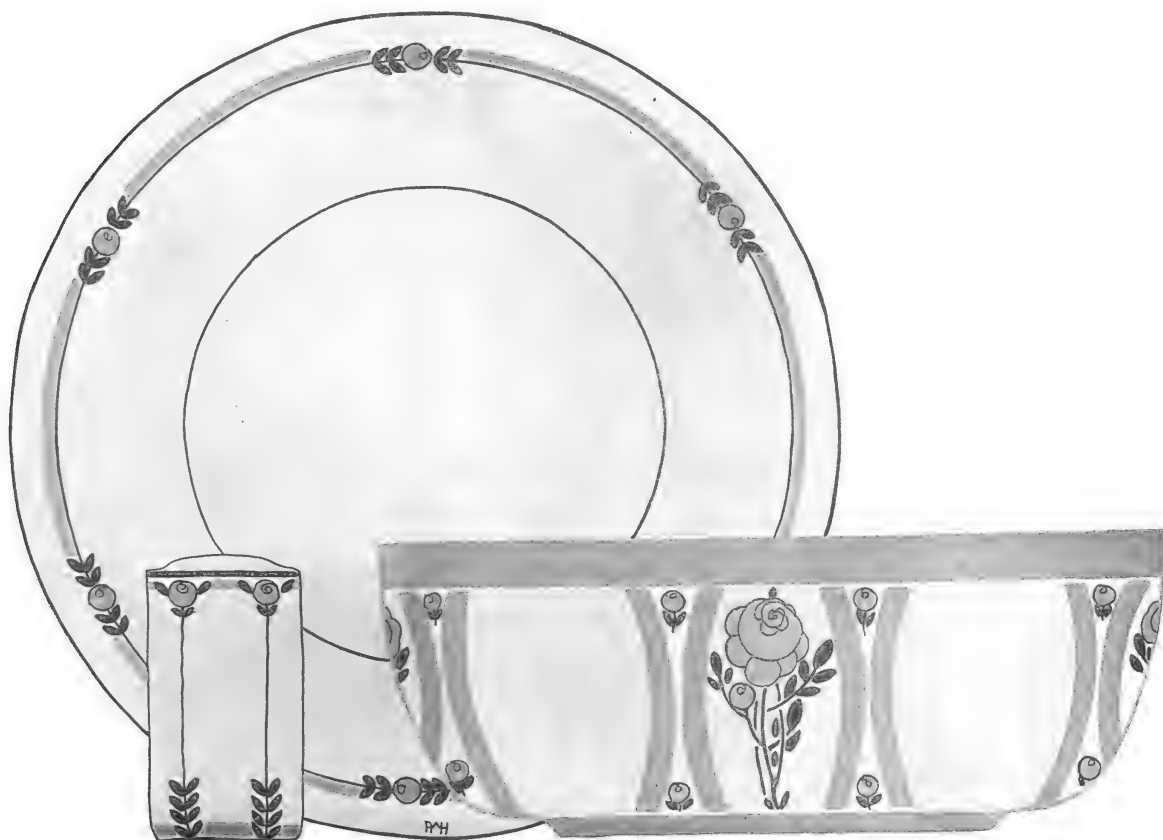
TO become a successful china decorator the qualifications of energy and industry are certainly necessary and a person intending to master this art should prepare for it by studying works on design, form and color.

To be an artist one should possess natural talent, love the work and have also the determination to succeed. When we know that the man that designs the winning sail-boats is blind, with eyes and brains we should certainly accomplish wonders in our chosen art.

The treatise on the subject of china decoration that I studied was "The teacher of china painting" advertised in your beautiful magazine. The book was Greek to me until I began taking lessons. No one in my town painted china so I went to another town. Between lessons I painted alone and thus practiced what I had learned from both teacher and book. I began taking lessons in September and sold about fifty dollars worth that Christmas. Although I paid it all out in express charges, materials, firing, etc., it helped me to learn and I did not sell any pieces painted with my teacher.

The color combination makes the piece beautiful as well as the design. I would advise taking more lessons and studying books and magazines pertaining to this subject and everlastingly "keeping at it," this will "keep the fire alive."

The heights by great men reached and kept,
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night.



MUSH BOWL, INDIVIDUAL SALT CELLAR AND PLATE—ALBERT W. HECKMAN (Treatment page 174)

ANSWERS TO CORRESPONDENTS

K. S. W.—I have tried firing glass that was painted with the ordinary overglaze china paint mixed with soft flux, about 1-3 flux and 2-3 color. I heated the kiln until a red glow was just beginning to show and the result was, the paint came out an indistinguishable color and rubbed off. What paint shall I use?

2. Where can hat pins for painting be purchased? I have not seen them offered in any of the china catalogues.

1. Use colors for glass decoration.

2. All of the large firms carry the pins, they probably do not list them but if you write to them you will easily find them.

B. J.—What has caused the great falling off in china painting? The art stores and the studios show very little of it. Why is it so? It is an art that should be as enduring as time itself.

We do not think china has fallen off. The teachers seem to be as busy as ever. All things in the stores go to fads and that is probably the reason the stores are not exhibiting as much china but there seems to be about as much demand for china as usual.

B. J.—I have painted on a great variety of materials but I have met my Waterloo in dealing with parchment. It wrinkles and crinkles up in spite of all efforts. What will prevent this? What varnish is used on parchment and is parchment ever varnished before applying water colors? What black is used as a background?

We do not know. If any of our subscribers can answer this question, we will be glad to publish the answer. If parchment cannot be painted easily, the best thing to do is not to paint it at all.



THE BOOK SHELF

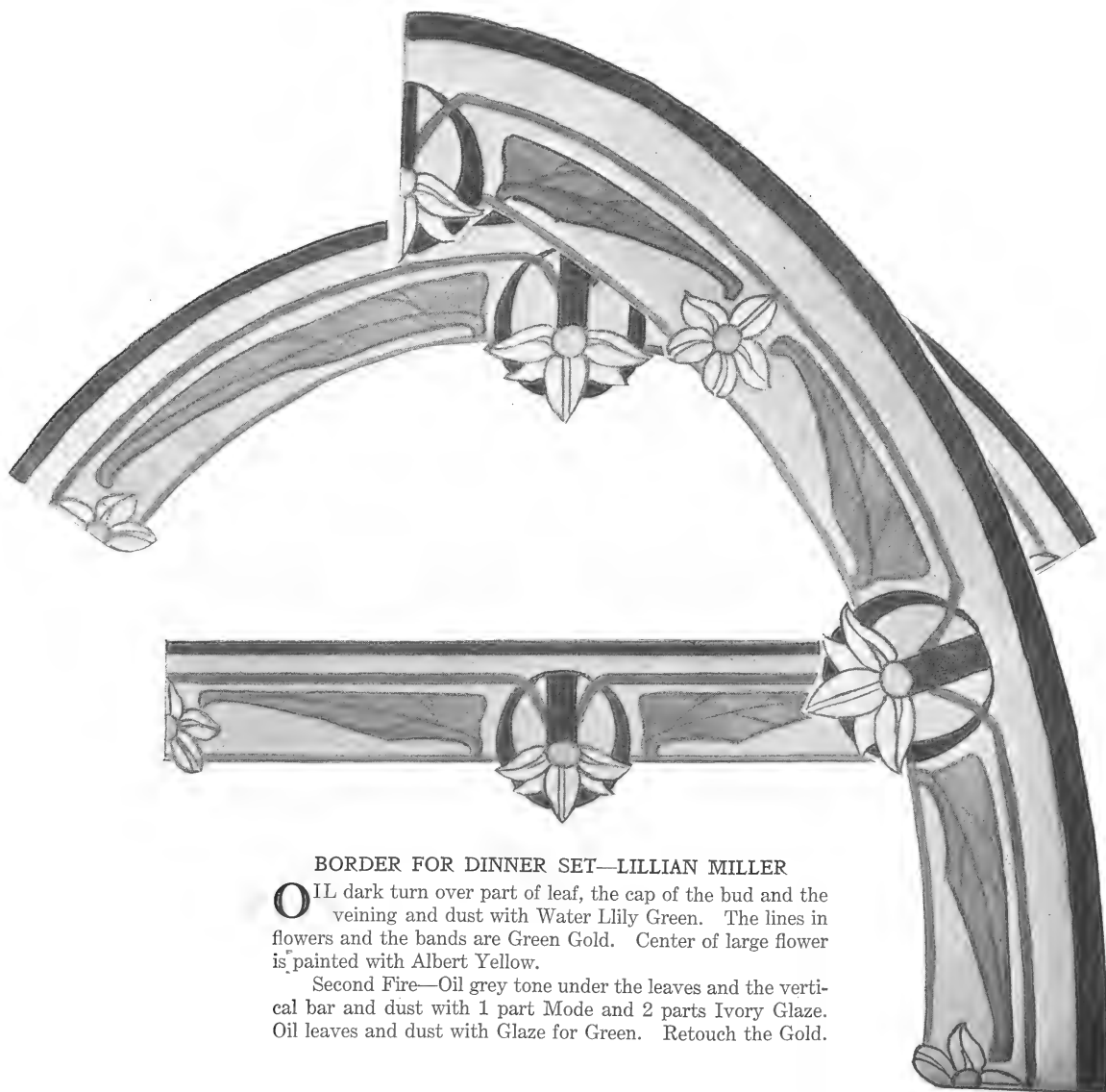
Anita Gray Chandler

The Arts in Early England, by G. Baldwin Brown. (E. P. Dutton Co.) Vols. III and IV. \$7.50 per vol. Descriptions of Saxon arts and industries in pagan times.

On the Laws of Japanese Painting, by Henry P. Bowie. (Paul Elder and Co.) \$2.50. Guide to the study of Japanese art with examples of Japanese painting.

The Russian School of Painting, by Alexandre Benois. Introduction by Dr. Christian Brinton. (Alfred A. Knopf.) \$4.00. Examples of modern Russian Art.

Handicrafts for the Handicapped, by Herbert J. Hall and Mertice M. C. Buck. (Moffat, Yard and Co.), \$1.25. Instruction in the crafts for those dependent upon their fingers for livelihood or amusement.



BORDER FOR DINNER SET—LILLIAN MILLER

OIL dark turn over part of leaf, the cap of the bud and the veining and dust with Water Lily Green. The lines in flowers and the bands are Green Gold. Center of large flower is painted with Albert Yellow.

Second Fire—Oil grey tone under the leaves and the vertical bar and dust with 1 part Mode and 2 parts Ivory Glaze. Oil leaves and dust with Glaze for Green. Retouch the Gold.



DINNER SET—LILLIAN MILLER



FULL SIZE SECTION 7 INCH PLATE



FRUIT PLATE, BLACK RASPBERRIES—JEANNE M. STEWART

AFTER applying the black outlines in bands and conventional motifs paint in the design of raspberries in the following colors: Banding Blue, Stewart's Blackberry, Ruby Purple, Yellow Green and Lemon Yellow. Ordinary greens may be used in the leaves with occasional touches of browns and yellows.

After first fire apply background around berries using Ivory Yellow, Lemon Yellow and Stewart's Grey. The narrow bands are gold. The broad band Blackberry and the darkest spots in conventional motif Blackberry dusted on. Center of plate a very light tone of Ivory Yellow.

In third fire apply gold second time. Touch up outlines and any part of the naturalistic design that may need more strength.

The question is often asked how to obtain a matt finish to the painting and a subscriber sends the following method. "Remove the glaze with a 'China Eraser' first, being careful to just remove the glaze and not eat into the china as for etching. I have seen this done in bands and the effect is very beautiful indeed. In this way the painting has no glaze whatever and is very soft."—*E. L. W.*

LEMONADE PITCHER, WHITE GRAPES (Page 165)

Dorris Dawn Mills

FOR Grapes use Albert Yellow and Yellow Green on light sides with Brown Green and Shading Green for shadow with sometimes a touch of Deep Blue Green and Blood Red. Leaves Apple Green, Albert Yellow, Brown Green, Shading Green, Deep Blue Green and Blood Red. Stems Light Green shaded with Brown and Shading Green. Top Dark Green dusted on, and bottom Yellow Green.



PROBLEM FOR DECORATIVE FLOWER COMPOSITION

(Continued from page 161)

No. 7. Treatment for finished problem illustrated in rectangular Satsuma vase:

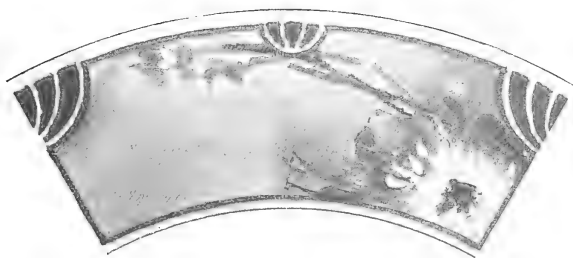
a—Outline design with black and capucine red. Light grey leaf of grayish blue enamel. Dark leaf dark blue enamel. Flower and spaces inclosing design green gold. Centers and stem of flower coral enamel.

b—Treatment the same for this panel with the exception of the flower: the dark spots are coral and remainder of flower green gold.



CONVENTIONAL PANELS—F. R. WEISSKOPF

(Treatment page 165)



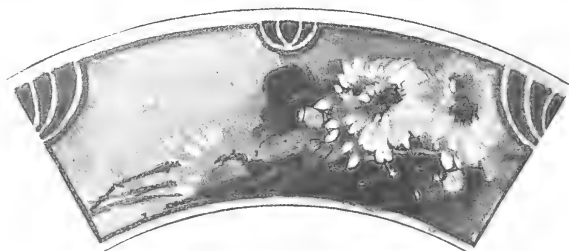
MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

MARMALADE JAR—RASPBERRIES

FIRST Fire—Outline the designs and bands without lining ink. Background tint Trenton Ivory. Paint in strawberries with Pompadour and Blood Red, with a touch of Crimson Purple in the deep tones, also a little Best Black. Shadow berries in Violet of Iron. Leaves in Yellow Green, Empire Green, Olive Green and Brown Green. Shadow leaves, veins and stems in Violet of Iron, Finishing Brown and a touch of Yellow Brown. Lay in Roman Gold in bands and design.

Second Fire—Retouch strawberries and go over the tint with Trenton Ivory if necessary, go over Roman Gold in bands and design.



SERVICE PLATE, GOLD DESIGN

FIRST Fire—Asters painted with Peach Blossom and Rose very light. Darker asters in Violet Color; use pure, obtaining lighter tones with thin wash of Violet color. Design in Green Gold.

Second Fire—Retouch Green Gold where necessary. Pink asters retouched with light wash of Peach Blossom, darker touches American Beauty, violet asters in Violet Color, and touches of Peacock Blue.



SMALL MOTIFS (Page 173)

W. K. Titze

NOS. I, II, III, IV—All dark lines and bands either green or Roman gold.

I—Grey bands, Glaze for Green; Grey bands in flower motive, Yellow Brown (light); center of flower motive, Yellow Red. Naturalistic spray in Yellow, Yellow Brown, Brown Green and Violet.

II—Grey bands, 1 part Violet of Iron and 1 part Rose; grey in flower motive, Light Cameo; dark, Blood Red. Naturalistic in tones of pinks, greys or violets.

III—Grey bands, 1 part Ivory Glaze, 1 part Mode; flower motive same as No. I.

IV—Grey bands, Copenhagen Blue; background in back of conventional rose, black; rose in white gold. Naturalistic spray in tones of white, greys, violets and Copenhagen greys and blues.

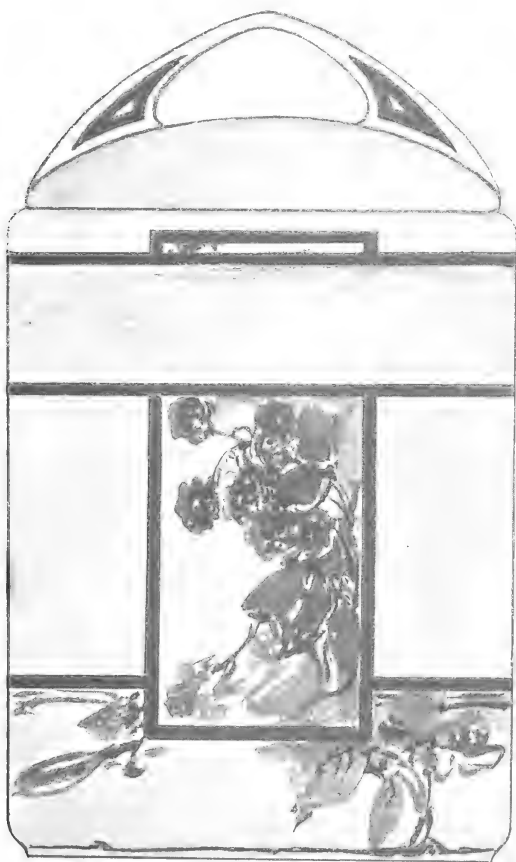
V—Basket and dark lines in Silver (liquid); flowers to be painted in pinks; grey bands in 1 part Glaze for Blue and 1 part Dark Blue for Dusting.

VI—All dark bands, lines, etc., in Green Bronze (antique); grey band in Mode; leaves in conventional motive and berries outlined in Roman Gold. Color, leaves 1 part Brown Green, 1 part Yellow Green; berries, dark, Mode; light, 1 part Cameo, 1 part Mode and 1 part Ivory Glaze.

VII—All lines in gold. Leaves, light, Yellow Green; dark, Shading Green; light berries, Banding Blue, dark berries 1 part Mode, 1 part Banding Blue and touch of Black.

VIII—All lines and bands, (dark) in Green Gold. Grey bands in 1 part Pearl Grey, 1 part Mode; outlines in conventional motive are Green Gold; light leaf in Moss Green, dark leaf in Brown Green; light grapes in Banding Blue, dark grapes in Mode.

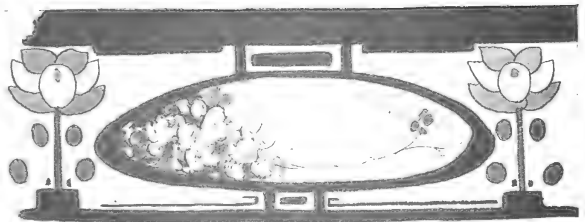
IX—All lines, spikes and dark bands in Red Bronze Gold; grey bands in Chestnut Brown; cones in Yellow Brown.



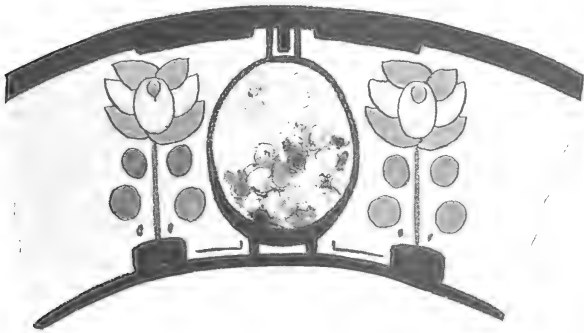
WALTER K. TITZE - - - - - PAGE EDITOR
210 Fuller Avenue, St. Paul, Minn.

A REQUEST

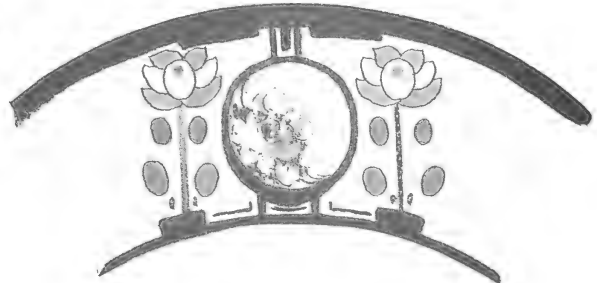
I would be glad to receive suggestions in regard to designs, or information to be answered on my page in *Keramic Studio*, so that I may make my page as helpful as possible.



BOWL DESIGN

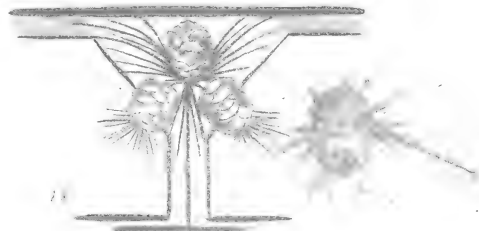
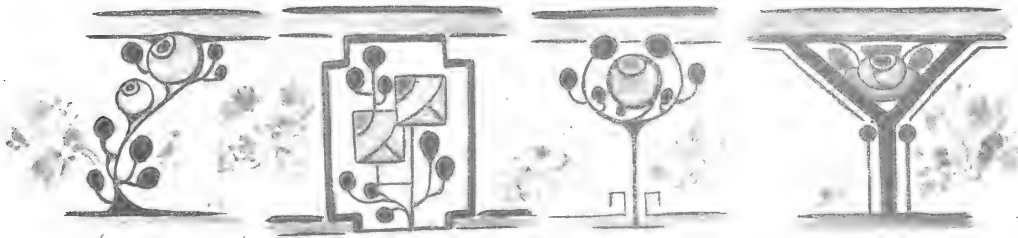


BREAKFAST PLATE DESIGN



BREAD AND BUTTER PLATE OR BOWL DESIGN

For Treatment see January number of *Keramic Studio*



SMALL MOTIFS—W. K. TITZE

(Treatment page 172)

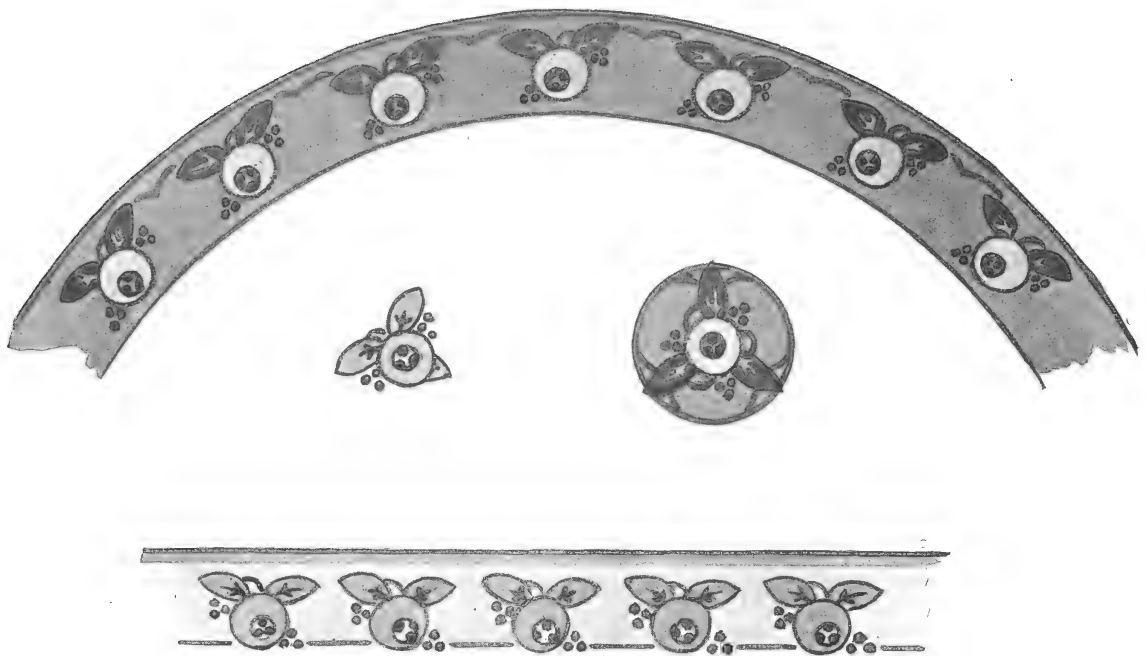


PLATE BORDER—MAY L. BRIGHAM

To be carried out in enamels. The two circles in Apples are Oak Brown Enamel. The large light space is Citron Yellow and the dots in the center and at the sides are Orange No. 3. Leaves are 2 parts Grass and 1 part White. Stems and bands are either Green Gold or White Gold.



TILE, COWSLIP

Mrs. Katherine Bertram

OIL over entire surface of tile, except flowers, and dust with 1 Grey Yellow, 3 Ivory Glaze. Second Fire—Oil outer band and stems and dust with Water Green No. 2. Oil the leaves and inner band and dust with Water Lily Green. Oil flowers and dust with 3 parts Yellow for Dusting and 1 part Pearl Grey. Paint stamen of flowers with Yellow Red. The outline is omitted in this design. The light part of large leaf is oiled and dusted with Florentine Green.

MUSH BOWL, SALT CELLAR AND PLATE (Page 167)

Albert W. Heckman

FIRST Fire—Paint in all the black parts of design with Green Gold and dust all the grey bands with Glaze for Blue.

Second Fire—Paint in the roses and bulbs with a flat wash of Peach Blossom and touch up with gold where it is needed.

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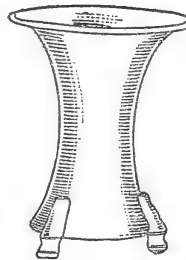
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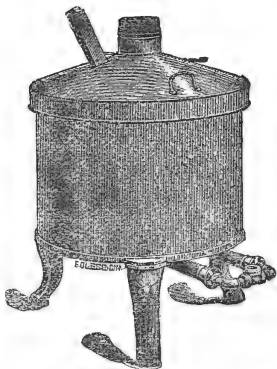
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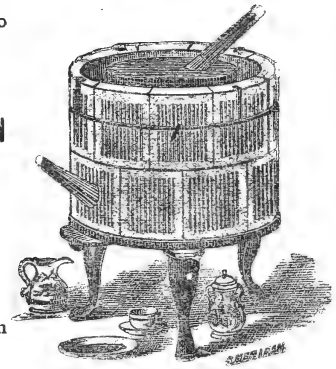


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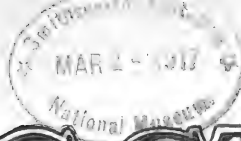


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KERAMIC STUDIO

Vol. XVIII, No. 11.

SYRACUSE, NEW YORK

March 1917



LESSED are the wounds of a friend." Mr. Frederick Hurten Rhead of the magazine, "The Potter," is a friend of some years standing, and a faithful friend, though at times a trifle forgetful, as so many ceramists are liable to be, whether potter or decorator. He says, and no doubt there is truth at the bottom of the well, that *Keramic Studio* has not changed, on the

whole, with the novel trends of the times as they pass. He asks where are our evidences of the movements going on in our artistic midst—the cubist, the futurist, and all the other "ists"—and demands why we do not keep the standard of *Keramic Studio* in every respect up to the ideals we have so frequently expressed. He did not use just these words, but these are the conclusions we have drawn. He, together with some others of our good friends who are real friends and wish to help, thinks *Keramic Studio* would double its circulation if it would only drop entirely all that does not come out as refined gold in the fire of criticism and fill its pages with "high brow" stuff only. He forgets that *Keramic Studio's* editor and publishers have been through the fiery furnace, and while they have come out with whole skins like Shadrach, Mesech and Abednego, they have left behind all illusions as to the possibility of getting a sufficiently large "high brow" audience to support a magazine devoted to the best, and to the best only. For sixteen months we published *Palette and Bench*, the like of which for both quantity and quality in the way of artistic instruction had never before been given to the world, "if we do say so as shouldn't." And then it died the death.

Now we go carefully with *Keramic Studio*, trying to fill the needs of all types of mental and artistic development, so that *Keramic Studio* shall live till those who begin with painting real cabbages and bugs and birds shall have passed through all the successive steps to an appreciation of true and beautiful decoration. And, by the same token, we let the new movements filter through in the influence shown in the work of our leading decorators, so that when it finally reaches our public it is sufficiently diluted and pre-digested to be accepted without too great a shock to the uninitiated.

This all sounds somewhat flippant, but there is this truth in it, that if we should devote pages of *Keramic Studio* to exposition of the new work, the new movements in art, it would be as if we had printed pages of the original Hebrew or Greek characters and only the initiated few would be able to make anything out of it. We strive continually to be always lifting our students a little higher, step by step, gently, so they will not be frightened and give up, and I think if our good friends and critics could have the time to go through an old file of *Keramic Studio* and follow step by step the changes that have come about in design and decoration, they would frankly acknowledge that while always somewhat in the rear of the procession as regards the eccentric efforts to find something new under the sun, whether good, bad, or indifferent, we have shown a steady movement upward, and a comparison of the early issues and these later ones will show that we have been able to carry our public with us to a much higher plane, on which traces of the new movements will not be altogether absent.

So much in justification of our position. At the same time, we admit that it would be joy undiluted to be able to fill *Keramic Studio* with the best only and dare the world to do its worst. It is toward that goal we daily press. May the day soon dawn when we can count on you all to hold up our hands in so doing.

✕ ✕

N. Y. S. K. A.

At the meeting of the N. Y. S. K. A. held on January 10, 1917, it was voted to hold an exhibition of members' work at the Little Gallery, 15 East 40th Street, New York City, from March 19th to 31st.

Our society is the only one in this country composed only of professional workers in both pottery and porcelain and the aim is to keep the exhibitions on the highest plane of excellence and to show only work having real artistic merit.

The Little Gallery is identified with the foremost achievement of all handicrafts and exhibits none but the work of Master Craftsmen.

It is generally agreed that there is no finer or more fitting setting in New York for an exhibition of pottery and porcelain than these Galleries afford.

On account of the expense connected with the exhibition it is possible to include only active members, but any professional worker whose works pass the Jury is eligible for membership. There will be another meeting of the Society before the Annual Exhibition, at which time such candidates may be elected with the privilege of the forthcoming exhibition.

The dues for membership are \$2.00 per annum. Such applications should be sent at once to the Secretary Pro-Tem, Miss Harriette Horsfall, 18 Belmont Terrace, Yonkers, N. Y.

Application blanks will follow, also exhibition cards and envelopes.

Works must be delivered unpacked at the Little Gallery on March 16. Parker's Express, 158 W. 56th Street is recommended to out-of-town members as being a reliable place to which work may be shipped and unpacked and by whom it will be delivered to the Little Gallery.

Elizabeth Mason Vanderhoof, *Chairman*.

Harriette Horsfall, *Sec. Pro-Tem*.

✕ ✕

ARTS AND CRAFTS

TWO new books of interest are "The New Interior," by Hazel H. Adler, the Century Co. publishers, and "The Practical Book of Early American Arts and Crafts," by Harold Donaldson Eberlein and Abbot McClure, Lippincott, publisher.

"The New Interior" is well illustrated both in color and black and white, is entertainingly written and full of suggestions for the crafts worker and decorator. While the reference to American crafts workers is confined as a rule to a somewhat narrow circle of eastern representatives, the plea for substantial recognition of contemporary craftsmanship as a whole is strong and convincing. Ceramics are represented by Henry Mercer, potter (faience tiles), Mary Chase Perry, potter (faience tiles and vases), the Durant Kilns, Leon Wolkman, potter, Mrs. Rice, designer (decorative faience, tableware, etc.), and Mrs.

(Continued on page 183)

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

THE illustration this month is Sargent's *Madonna of Sorrows*, one of the noblest of his new paintings at the Boston Public library. As one ascends the stairs which lead to the long narrow hall which his murals adorn, this queenly figure at once majestic and sorrowful, commands the attention. She stands behind a screen of lighted candles, robed in rich fabric and upheld by the crescent moon. Into her heart are thrust the seven swords of the *Seven Sorrows*. In spite of the sumptuousness of the gold candle-sticks, which are done in half-relief, and the splendor of the robe and crown the whole effect is one of sadness. All tones are muted as it were. No reproduction can be expected to give the beautiful details of the original.



The following lectures will be given at the Carnegie Institute on Friday evenings at 8.15 p. m.: March 9, *Scandina-*

vian and Russian Art; March 23, *American Painters*; April 20, *American Sculptors*; May 4, *Draughtsmen and Etchers*. The lecturer is Mr. Robert B. Harshe, assistant director of the Department of Fine Arts.

♦ ♦ ♦

"If the useful arts suffered at the expense of fine arts during the nineteenth century, the pendulum of the twentieth is swinging in the opposite direction," says Hazel H. Adler in the January *International Studio*, in an article on *The Decorative Arts in America*. "Here in America," she continues, "hundreds of men and women are being recruited from the ranks of painters and sculptors to the ranks of those who are trying to bring into the everyday life of the people that beauty which has hitherto been reserved for the art gallery and Museum. . . . Outwardly the American movement is marked by a free, delightful and spontaneous use of color. Inwardly it shows the tendency to apply intelligently modern artistic principles, creating objects expressive of modern taste and character, and in keeping with modern ideas of beauty. It shows tendencies toward exploration and discovery, toward a generous use of the imagination, and toward a technical skill and perfection which is bidding fair to rival that of some of the best pieces of the past." Special mention is made of the honors paid Mrs. Adelaide Alsop-Robineau and Dorothea Warren O'Hara.

♦ ♦ ♦

A fascinating new book just published is *Arts and Crafts*, a review of the work executed by students in the leading art schools of Great Britain and Ireland. Edited by Charles Holme. In his preface he states that "In view of the interest which is now being shown in decorative and applied art, and its bearing upon the struggle for supremacy which must inevitably follow the end of the war, it is of the utmost importance that our workers should be adequately trained and equipped." The work of fifteen London art schools and sixteen provincial schools is given. The illustrations show very charming examples of painted underglaze porcelain (with undeniable Chinese and Persian influence), embroideries, laces, designs for cretonne, silk, and tapestry hangings, rugs, leather and embroidered book-covers, book-plates, stained glass, carved and painted wood panels, dress designs, inlaid furniture, jewelry, silverware, tiles, pottery, repousse copper work, table linen, and designs for rooms. We are glad to see what our English cousins are doing and how they are doing it.

♦ ♦ ♦

The 112th annual exhibition of the Pennsylvania Academy of Fine Arts was opened Feb. 4, continuing seven weeks.

♦ ♦ ♦

The 18th annual exhibition of the American Society of Miniature Painters will be held under the auspices of the National Academy of Design at the American Fine Arts Galleries, 215 West Fifty-seventh street, New York, from March 17 to April 22. The miniatures exhibited have never before been publicly shown.

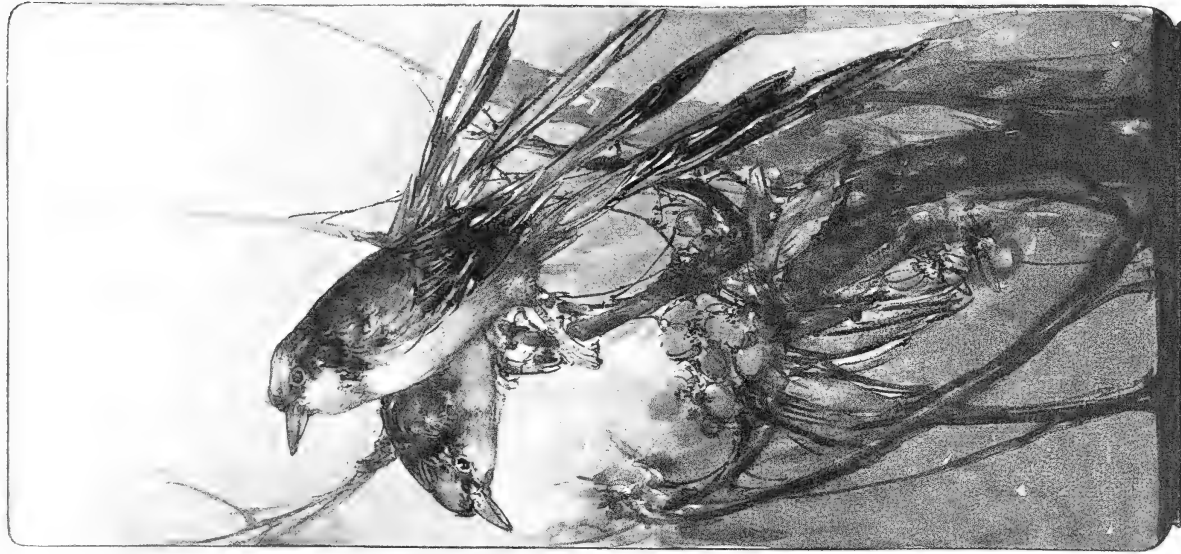
♦ ♦ ♦

The Toledo Art Museum recently paid \$30,000 for a collection of dolls dressed by Doucet, the French designer. The dolls, seventy-five in number, were modeled by French artists from portraits of the characters represented, depicting French history from the opening of the twelfth century to the present time. The collection was purchased at the Allied Bazaar held in Boston last December.

Anita Gray Chandler



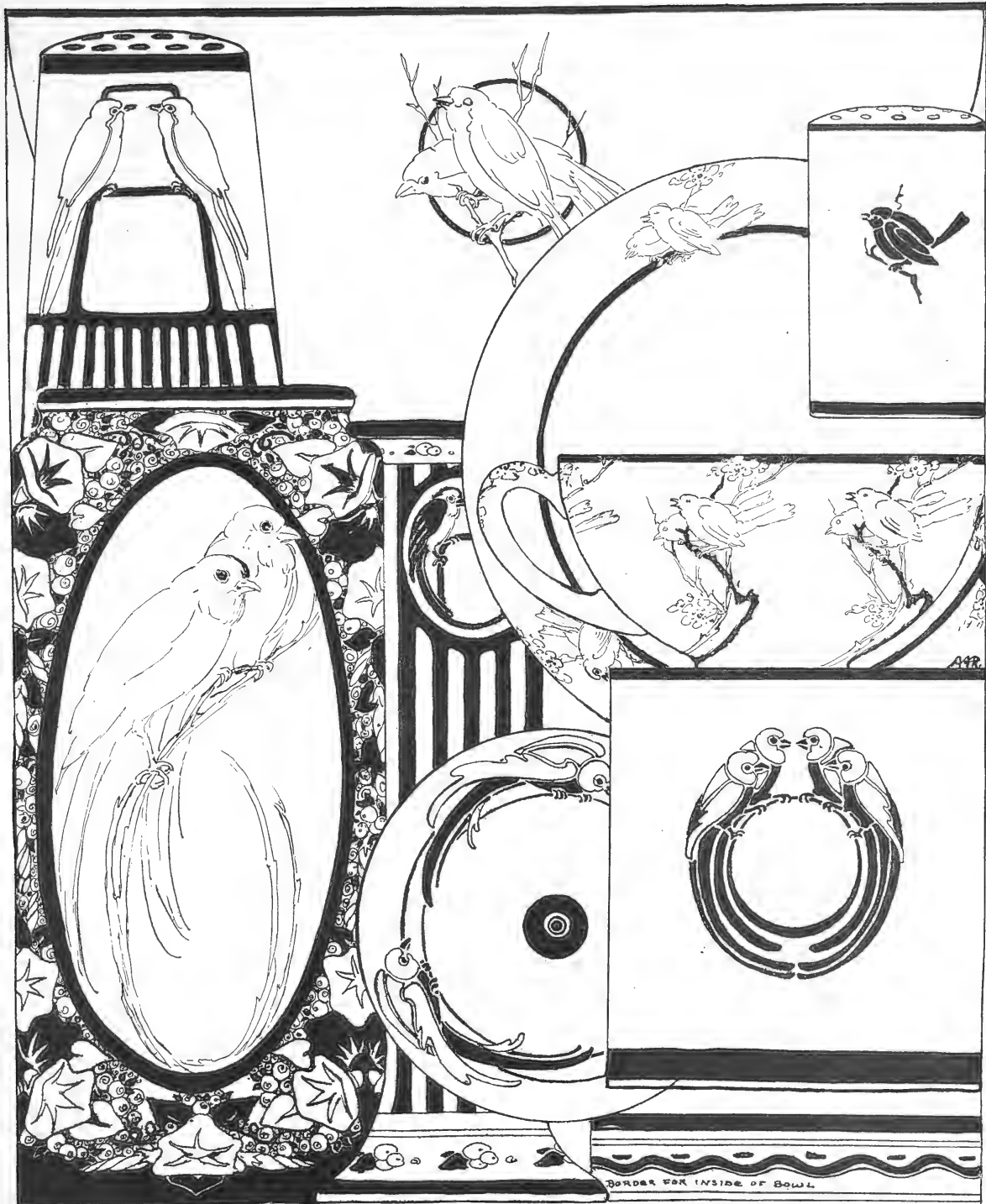
MARCH 1917
KERAMIC STUDIO



BIRD VASES: MAY E. REYNOLDS



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SYRACUSE, N. Y.



ADAPTATION OF THE COLOR SUPPLEMENT—MRS. ADELAIDE ALSOP ROBINEAU

SALT Shaker—Enamels, top band, blue; bottom band, green. Bird, head, back and tail, and wings, blue; throat, orange; breast, yellow; eye, beak and claws, black; twig, green.

Cup and Saucer—Branches silver, blossoms gold, red and

orange; enamel dots in centers. Birds—Outlines, gold; eyes, beaks and claws, red enamel; orange enamel on heads, wings and tails.

(Continued on page 193)

MRS. KATHRYN E. CHERRY



MRS. CHERRY'S charming personality is as well known as her charming work, in spite of the fact that she will do almost nothing to advertise herself and her work. Being a personal friend of the editor, the latter speaks with feeling on this subject, having endeavored in vain to get any details of her career for the benefit of *Keramic Studio* readers. It is Mrs. Cherry's one serious fault that she is so wrapped up in her work that it is almost impossible to get her to "tend to business."

It was at about the time of the birth of *Keramic Studio* that Mrs. Cherry came to Mrs. Robineau's studio in New York for a few lessons in what was then the only conventional work, raised paste-enamel and lustre. Since then she has so far outstripped her teacher, both in design and execution of overglaze decoration, that if the latter returned to this field, which she deserted fifteen years ago, she would need to take lessons of her pupil. All that the editor can resurrect out of memories of the past in regard to Mrs. Cherry's honors is the gold medal received at the St. Louis Exposition. She is a Master Craftsman of the Boston Society of Arts and Crafts, and in the last exhibit of the Art Institute of Chicago, received honorable mention from the jury on the Mrs. J. Ogden Armour Prize.

She is an indefatigable worker. I have known her to get up at daybreak and go out into the fields and paint a couple of canvases before breakfast, teach her classes from eight till five p. m., paint another canvas before dinner, and another after dinner, and then work till after ten p. m. straightening out the day's class work. She has made a considerable reputation for her work in oils among her fellow artists of the St. Louis Artists'



GROUP, BY KATHRYN E. CHERRY

Guild, as well as an almost national reputation among the workers in ceramics. She has studied with all the leading American decorators of fifteen years ago and was one of the first to attend Marshal Fry's classes at Shinnecock. There are perhaps a half dozen names that could be mentioned as leading in ceramic work to-day, and her name would be found among the first three.

KATHRYN E. CHERRY - - - - PAGE EDITOR

Marina Building, St. Louis, Mo.



VASE IN GOLDS AND LUSTRES

THIS may be done in Light Green or Yellow Lustre. Lustre the vase and fire, then trace design in; the large circle is Green Gold Bronze, the three leaves around flower are Roman Gold, the small flower is Yellow Brown Lustre put on heavy, the leaves at the side between divisions are Green Gold, the upright lines are Green Gold Bronze. After being fired, go over gold again and touch a little scarlet enamel in center of flower.

♦ ♦ ♦

SHOP NOTE

Mrs. Alice Brown of Minneapolis has been teaching in the Milwaukee Art Store during the greatest part of January, and her work has been so successful that she will remain in the store all February. Her work was mainly in enamels. Miss Sponholz of Milwaukee, who has mastered the enamel work in splendid style, has been sent by the Milwaukee Art Store to the E. Westphal Art Co., in the Bracks Shops, Los Angeles, Cal. This is a good opportunity for decorators in Los Angeles to perfect themselves in enamel work.





Mrs. A. B. Larson

Miss Perry

Miss M. Holmes

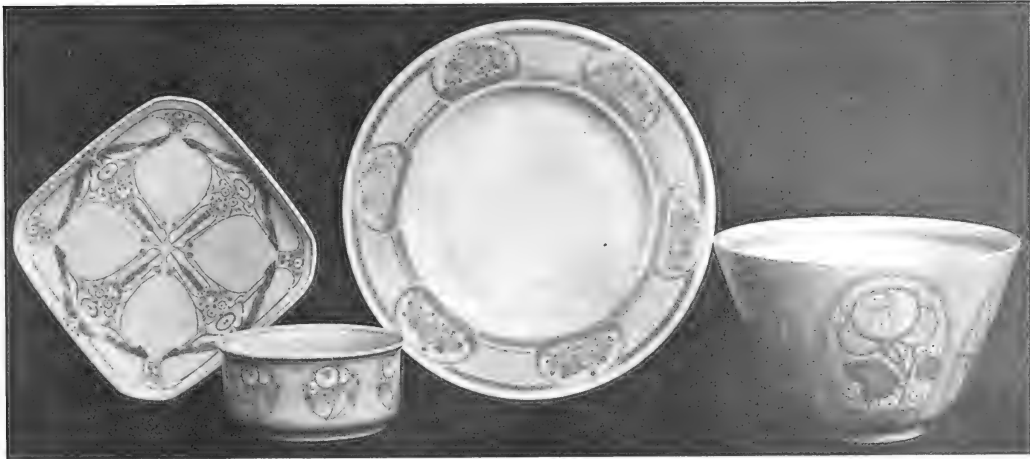


Mary Page

Mrs. Keese

Mrs. Hutchins

WORK OF MRS. CHERRY'S MINNEAPOLIS CLASS



Miss Atta Dickens



Mrs. Alice Brown

WORK OF MRS. CHERRY'S MINNEAPOLIS CLASS

ART ALLIANCE OF AMERICA

A COMPETITION for hand decorated and hand woven fabrics has been opened by the Art Alliance of America, 45 E. 42d St., New York.

Fabrics must not be sent in before April 8th and not later than April 15th, the closing date. The actual fabric is to be submitted. It is to be decorated by hand, in any of the following treatments: Embroidery, Painting, Batik, Tie-dyeing, Beadwork, Block printing, Hand weaving, or any other hand technique for the decoration of fabric.

Any number of fabrics may be submitted but no contestant can take more than one prize.

The prizes are \$100, \$75, \$50, \$25, offered by Albert Blum, treasurer of the United Piece Dye Works.

The judges will be: Prof. Arthur W. Dow, Teachers College, Columbia; Mr. E. Irving Hanson, one of the most prom-

inent silk men in the industry; Mr. Edward L. Mayer, an exclusive costumer; Mr. M. D. C. Crawford, Research Associate in Textiles, American Museum of Natural History.

While beauty of execution will be considered, the important thing is the originality and beauty of the *design*.

Card should be attached to each piece entered, giving name and address of the maker, source of inspiration of design, and purpose for which the fabric is intended.



JARDINIERE (Page 185)

Elise W. Tally

DUST the base of the jardiniere also the bands with Dark Blue for Dusting, also the leaves. Flowers in Deep Ivory with centers of Coffee Brown with stems of a pale Bright Green. Dust the buds with Cameo.



POLYCHROME RHODIAN PLATES IN THE CLUNY MUSEUM, PARIS

MAUD M. MASON - - - - - PAGE EDITOR
218 East 59th Street, New York City

FOR OUR INSPIRATION

I FIND that the selection of some one example of the most beautiful in ceramics is not so easy a matter as I thought, owing to the wealth of material available. I feel that I can only shuffle some dozen photographs and select the one that happens to come out on top!

This month it proves to be two beautiful old Polychrome Rhodian Plates that are in the Cluny Museum in Paris. The left one with the floral motif pleases me particularly for its charm of line arrangement which swings so delightfully into the form of the plate and with the masses of leaves and flowers making a fine well balanced design. The large dominating central leaf form is especially charming in its treatment and breaks the other lines in a most satisfactory manner. The decoration is in full rich color—reds, blues and greens.

The motif of the other design may be one of the many classic ships of ancient story, sailing in a stiff breeze on a rolling sea. It is full of life and movement, expressive of gayety and joyousness. The border decoration frames this design admirably, being well spaced and interesting in the contrast of large and small masses of light, and harmonious in its movement of line with the center decoration. The color scheme of this plate is in blues, greens and with greenish black outlines.

These photographs are not given with the expectation that they will be copied (although that might be done with profit), but to help acquaint our friends in remote towns with some of the treasures in ceramics that are in the Museums.

× ×

PLATE, BIRD MOTIF

THIS plate is decorated with the Mason soft enamels. The design was planned for a Belleek or other soft glazed plate. When this design is repeated in a set it gives a very gay and pleasing effect. The circular motif is a convenient one to repeat effectively on bowls, biscuit jars, and other pieces that may make up the set, if properly related with suitable bands, etc. For the soft glazed plate the following enamels were used: greens, Willow Green; black, Black Enamel;

yellow, Citron Yellow, or equal parts Soft and Imperial Yellow; violet, Red Violet; reds, Vermillion.

The decoration will probably need retouching unless considerable experience has been had in laying enamels, and they may be gone over on soft glazes as often as necessary to attain the desired result. The effect of any enamel is much more artistic, however, if kept very low in relief. An obviously thick raised effect tends to vulgarize them, while no medium is so satisfying and charming as enamels when used with discretion.



ARTS AND CRAFTS

(Continued from page 175)

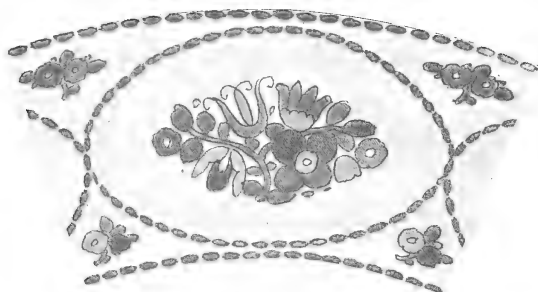
Adelaide Alsop-Robineau, potter (high fire porcelains). Overglaze decoration is illustrated by the work of Mrs. Dorothea Warren O'Hara and the Ceramic Society of Greater New York, under the able leadership of Marshal Fry, Jr. It is a work well worth including in any library of contemporary craft-work.

"The Practical Book of Early American Arts and Crafts" is another book that should be owned by all interested in craft-work. It covers practically all the ground from the time of the

early settlers to the beginning of the nineteenth century. It is particularly strong on metal work and needle work, but ceramics are interestingly illustrated by the Pennsylvania Dutch Tulip ware, early American glass, and an especially interesting chapter on early Mexican pottery under Spanish and Chinese influence, all well illustrated, and well worth study by our decorators and designers looking for characteristic motifs, other than Indian. We think that interest would have been added to the book by an intelligently selected chapter on aboriginal pottery. But the book is already quite bulky, confined to the work of white settlers. We heartily recommend the book for reference purposes.



PLATE, BIRD MOTIF—MAUD M. MASON



Full size section of plate

DOROTHEA WARREN O'HARA

PAGE EDITOR

132 East 19th Street, New York City

FRENCH CHINA PLATE

THE flowers are outlined with Dark Brown color. Gilt's No. 170 pen is the best pen I know of for this kind of outlining. The Dark Brown color should be mixed with Painting Medium and thinned with Outlining Medium. The little bead design which forms the medallions is made of Roman Gold.

First fire—Do the Gold work and outline all of the design. Second fire—Float in enamels, using new *hard* enamels. Mix enamels with *Enamel* Medium, thin with pure fresh turpentine and float on thinly.

The large flower with four petals, and the small round flower at the extreme left, are made of Pomegranate Red Enamel No. H-317. The leaves and stems are made of Olive Green Enamel No. H-332. The center of large four petal flower, the lower part of flower just above the large four petal flower, the small bell shaped flower at left and the inside part of the bell shaped flower just above it are made of Wisteria No. H-312.

The dot in center of the four petal flower, the round flower at extreme left, the upper part of flower just above the large four petal flower, the lower part of the bell shaped flower next to it, and the center part of the bell shaped flower just below it and to the left of the large four petal flower, are made of Yellow No. 2 Enamel No. H-304. The bunches of flowers next to the rim of plate are made of Olive Green Enamel No. H-332 for leaves. Yellow No. 2 Enamel H-304 for flower at right and Pomegranate Red Enamel No. H-317 for flower at left. For the little bunch on inside use Olive Green Enamel No. H-332 for leaves, Pomegranate Red Enamel No. H-317 at right and Wisteria Enamel No. H-312 for the flower at left.

This description may seem confused, but with the design at hand, if carried out, will produce desired results.

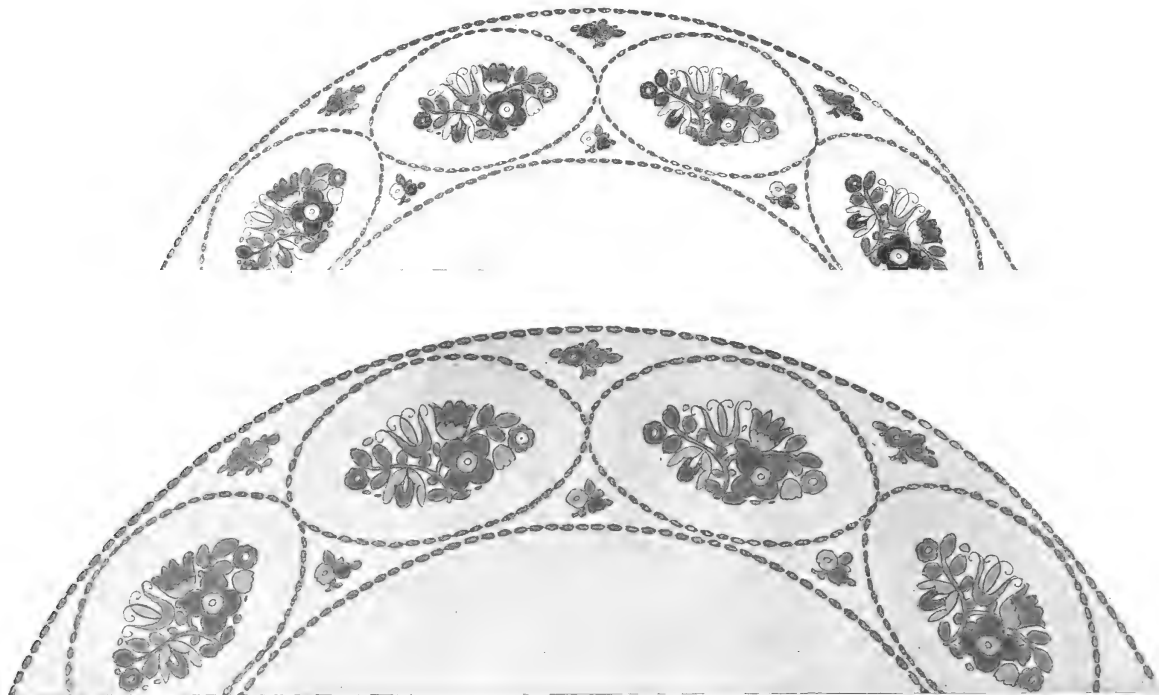
Note—The Warren O'Hara Color Co.'s enamels and mediums are used in the treatment of this design.

♦ ♦ ♦

NOTES

THE Ceramic Society of Greater New York will open its annual exhibition at the Museum of Natural History, 72d St. and Central Park West, May 8th to 22nd. The exhibition committee have planned the main exhibition room as a garden. Many of the tables are being designed and decorated individually by members of the society. Open slat screens of a very interesting pattern, which will be placed between the different exhibits, are being made in the carpenter shop of the Museum.

Such articles as vases, bowls, etc., inappropriate for a garden, will be shown in the adjoining gallery. One of the many interesting features of the exhibition will be a large number of bowls, the designs of which have been worked out from a very wonderful Peruvian collection acquired by the Museum. There may be some disappointment on the part of out-of-town teachers that this exhibition will not be held during the Easter holidays, so they could take advantage of the low railroad rates



offered at that season, but the Society's design classes are not closed until May 1st. It is believed that all will be amply repaid who attend. All communications pertaining to the exhibition should be addressed to Chairman of Exhibition Committee, Mrs. Elizabeth Roth, 436 Fort Washington Ave., New York City.

♦ ♦ ♦

Photographs of the ceramics shown at the National Society of Craftsmen's Exhibition, held at National Arts Club during December, were not sent to the *Keramic Studio* for publication, because much of the work shown there will be found at the Keramic Society of Greater New York Exhibition.

♦ ♦ ♦

The National Society of Craftsmen has reorganized. The Governing Board and a small group of Art patrons interested in the craft movement have decided that the energy and funds which have in the past been required for the maintenance of the sales room, should be used in organizing and developing two important exhibitions during the year, to which members are requested to send their best and most representative work. It is the consensus of opinion that the sales made during these two exhibitions will far exceed the sum total of the sales made in the rooms of the Society during the entire twelve months of previous years. The Governing Board believes that the Society can best serve its members by making its present headquar-

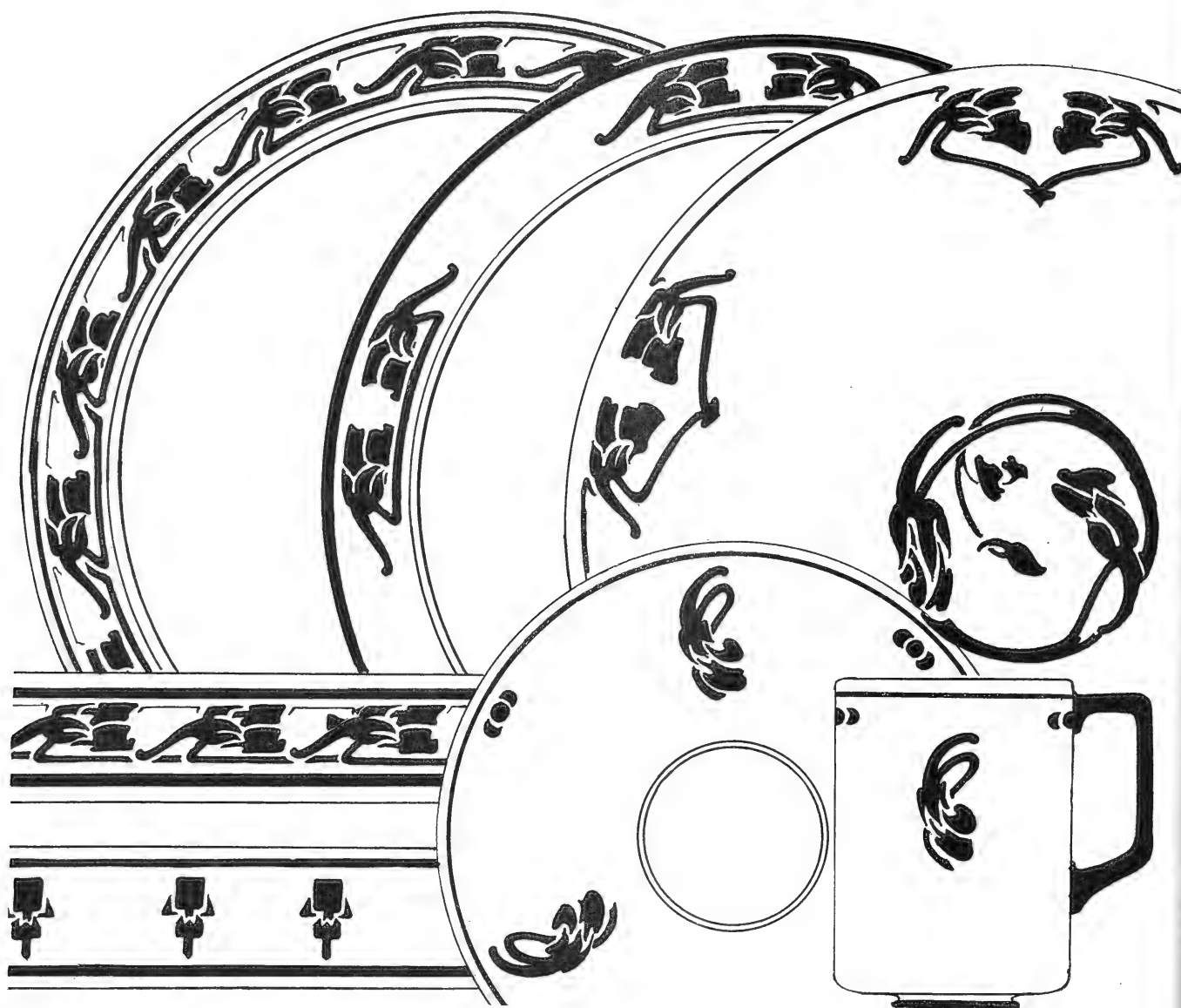
ters in the National Arts Club Studios, 119 East 19th St., not only a clearing house through which orders for craft work may be placed, but in addition thereto, having it the center of many and varied activities, including special individual exhibits by members and master craftsmen, educational and social work, classes in the crafts, lectures, discussions and receptions to eminent craft workers from other Art centers in this country and abroad. A bureau of information will be one of the features, giving a list of reliable shops in this and other cities, where members may place their work on sale to best advantage, giving full details as to commission, conditions, etc. It is the belief of our Governing Board that the Society is entering upon a new era of broadening influence and prosperity and the earnest co-operation of each member seems already assured.

The National Society of Craftsmen is holding during February and March a large and extremely interesting exhibition in the Palace of Fine Arts, San Francisco, Calif. The officers of this institution have promised to purchase some of the craft work shown, with a view of making a permanent collection of the best modern work in this grand building. It has been conclusively proven to the officers of the National Society of Craftsmen that the organization of such exhibits as has just been mentioned are truly national in their scope and of vital importance to the craft workers.



JARDINIÈRE—ELISE W. TALLY

(Treatment page 181)



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

REFINEMENT can nowhere better be shown than in the restraint exercised in the matter of table decorations. Here is where we should put on the brakes. Personally I am not in sympathy with elaborate decoration, either as to the china used, or the accessories. I do not care for the illusion of a Japanese or Italian garden, or anything foreign to the business in hand. There is an eternal fitness of things which should be considered before a love of display. A dish of real fruit as a centerpiece is much more sincere and tempting and conducive to a healthy appetite than the most artistic representation in glass. Flowers and candles are logical and always beautiful for special occasions—but let us consider the normal average meal rather than the special occasion. We will not *eliminate* the centerpiece of flowers or fruit but we will reduce

the “trimmings” to a minimum and the “service” to a basis of utility.

Let us remind ourselves again that the most logical place for decoration is near the edge of dishes and where impossible—on the outside. On account of the difficulty of obtaining perfect and permanent results with enamels on hard glazes, I think it would be better if we were willing to be satisfied with flat color and gold for the average table service. It isn't necessary to do everything in relief just because it is popular and interesting, and—*difficult*. We do not always have to be striving for the extreme, the novel, or the elaborate. Especially do we find this spirit at exhibitions. One tries to outdo the others in the elaborate use of enamels—or other materials. It is not necessary to tell all we know on one or two pieces. Art is more than technique—or mastery over materials. We would do better to consider more the “fitness to purpose” and express some simple thought consistently

than to strive to outdo our contemporaries in the manipulation of difficult mediums. This striving brings us every once in awhile to the verge of *Artistic Ennui*—and we subside until someone starts a new theme and we rush in to see how many variations we can introduce. It's all very interesting while it is spontaneous but *it is not all of art*—and nowhere more than in the decoration of table service does sincerity and simplicity prove its value.

♦ ♦ ♦

This month I have shown a few variations in the adaptation of the nasturtium bud to simple shapes. This may be treated in the natural colors or in monochrome, flat, or in relief, flat gold or with the background removed by the use of acid. They can be outlined or left without. An outline by the way covers a multitude of artistic sins—it restores uneven edges and covers up in a measure our ignorance of color values. It holds together a design which would otherwise have no continuity. But we should not *depend on this or use it for the reasons given*. We should study to be able to do without outlines and not consider them a necessity. This means more than perfect technique—an understanding of *color values* is absolutely necessary to be able to procure unity in a design—to avoid a spotty effect—to obtain a balance of the parts, and a finish and a completeness which no amount of outlining can give if it lacks *color balance*.

♦ ♦ ♦

The Twin City Ceramic Club held its January luncheon on Wednesday, January 10th, at the Emporium in St. Paul. Mr. Tyler McWhorter artist, art critic and Business Director of the St. Paul Art Institute, addressed the club, the subject being "Ceramic Art, Its Relation to Life." Mr. McWhorter put great emphasis on the nature of Ceramic Art, its *permanence* and therefore its value as historical evidence of the period in which it was produced—and tried to awaken the Artists present to a realization of their responsibilities on account of the permanent nature of the work they are doing. This is a thought Ceramic Artists would do well to ponder on. We, more than any other people are working for posterity, for historical evidence of the life of the people of to-day, and our products will persist after everything else has crumbled to dust.

♦ ♦ ♦

Miss Florence Huntington of the Minneapolis Institute of Arts has just returned from a three weeks trip to California and has resumed her duties as head of the Department of Ceramic and Assistant in General Design.

♦ ♦ ♦

"Picture Fireplaces" is the title of an illustrated article in December "Craftsman". All sorts of fairy, love and legend are depicted in relief and worked out in color. One set for a child's room shows Bible stories; another for a nursery illustrates Blue Beard. Rip Van Winkle is the subject of a grate hall fireplace; Pickwick characters for a Library, etc., two sets are called the New World Fireplaces. These are more formal in handling and symbolical in design. There is great charm in decorated tile, whether for fireplaces, as insert in buildings or garden walls, as coping around flower beds, in fountains, in pavements or floors. The tendency of architects to introduce colored tile as interior or exterior decoration is only another evidence of the awakening of the New World to the value and possibility in color and is indicative of a freer, more joyous interpretation of Art. We must not forget that the department of Keramics includes more than the overglaze decoration of ornament and table service and should be alive to all tendencies which aim to make life more interesting and joyous and Art more universal.

MAY E. REYNOLDS - - - - - PAGE EDITOR
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VASE (Supplement)

(Illustration three-quarters of height)

FIRST Fire—Birds in Moss Green, Lemon Yellow, Peach Blossom and Best Black; blossoms in Peach Blossom and touches of Violet of Iron and Paris Brown; branches Best Black and Violet. Bands, Grey.

Second Fire—Bands oiled with Special Tinting Oil, and powdered with three parts French Grey, one-third part Ameri-

can Beauty, and one part Pink Glaze, and one-half part Best Black for darker band. Strengthen branches.

Third Fire—Paint over entire vase with Copenhagen

Grey three parts, and one part Grey Glaze, retouch birds in Brown Green, Violet Color and Albert Yellow, American Beauty and Violet of Iron in blossoms.



VASE, ROSE BREASTED GROSBEAKS (Supplement)

(Illustration about two-thirds of height)

FIRST Fire—Birds in Albert Yellow, Violet, Finishing Brown, and Best Black; leaves in Olive Green and Violet, blossoms in Violet of Iron light.

Second Fire—Oil with Special Tinting Oil and powder with Grey for White Roses two parts, Grey Glaze one part,

Finishing Brown one part, clean out bird and flowers leaving the foliage and branches under the tint.

Third Fire—Wash over tint with very thin wash Yellow Brown, retouch birds with Brown Green, Finishing Brown, Best Black, and touch of Violet. Retouch foliage if necessary.



VASE, BLUEBIRDS (Supplement)

(Illustration about two-thirds of height)

FIRST Fire—Birds painted in Peacock Blue, Baby Blue, darker parts Royal Blue; breast Trenton Ivory; blossoms in Albert Yellow, French Grey and Violet; foliage Hair Brown, Finishing Brown and Violet; branches Best Black and Violet.

Second Fire—Oil entire surface of vase with Special Tinting Oil, thin wash, clean out yellow flowers and birds, and

powder at once with one part Pink Glaze, three parts Copenhagen Grey, one-half part Finishing Brown.

Third Fire—Birds painted in Royal Blue and dark touches Black, wash of Peacock Blue and Violet on head of bird, flowers retouched in Albert Yellow, and wash of Yellow Brown, paint Best Black over entire lower part of vase, powder with Best Black at base.

THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

A CHAPTER ON DOILIES

PERHAPS no people on earth have such "set" ways of doing things as the average housekeeper. This habit may have grown out of the necessity of running a house on system. If the business of the home were not conducted in such a manner, the result would be confusion. But there is a happy medium, and we should not allow ourselves to be ruled and ridden by "system" to such an extent, that everyone about us is uncomfortable and miserable. We are all familiar, alas! with the woman who runs her house like a martinet, and who, true to type, rules every member of her household in like fashion. To such a person any interference with routine becomes a domestic tragedy.

It is probably this ingrained desire for the familiar, the routine thing, that has made it so difficult for some people to accept any change in the treatment of table linens. This is especially true in the case of colored linens, in fact of anything outside of white damask. For years linen damask has been considered the correct, the only thing, for use on the table. There seems to be no special reason why, having always used it, we must go on to the end of time doing so. All innovations are met with more or less protest. This has been true of all the arts. When we look back a few years in our own particular craft, ceramics, and remember the storm of protest which arose when conventional decoration came to the front, we have an illustration which is very pertinent.

It would be well for those who still hold back, to recognize the fact that after all the opposition and antagonism, the art has been lifted from the merely "pretty," to a dignified plane where, for the first time, it has been recognized seriously by the big art world.

Personally I do not believe the average amateur china painter can be picked up from the one, and set down into the other, all in a moment. The wisest way is to lead by gradual steps to something better. It is for that reason I have always approved the semi-conventional. It may not be "high-brow," but it is a stepping stone up and away from the freely naturalistic, which, though you love it ever so well, is not good art for the china decorator. In every human being is implanted the love of beauty. This may mean different things to different people. The man in the ditch hangs on the wall of his humble home a gaudy chromo or gay calendar. Its loud color speaks to him a language he can understand. It means beauty to him, and every time his eye rests upon it, a sense of pleasure comes to him. Have we a right to take this away and give him something he can not understand? Isn't it better to place in his way next a better picture, and then a still better one, until by gradual steps he learns to accept and appreciate the really good picture. Much the same thought comes to me in regard to the public upon which the china decorator has to depend for patronage. It is all a slow process of evolution, this education of the public. But it is being brought about. It was unfortunate that so much of the first conventional work shown was purely abstract, expressed by geometrical lines. This was often very ugly and entirely lacking in beauty. The poor bewildered worker to whom it was given as being the correct thing, compared it with what she held as beautiful, and felt much as the man in the ditch. We have swung away from this to something infinitely better. A much more free and imaginative design finds favor to-day.

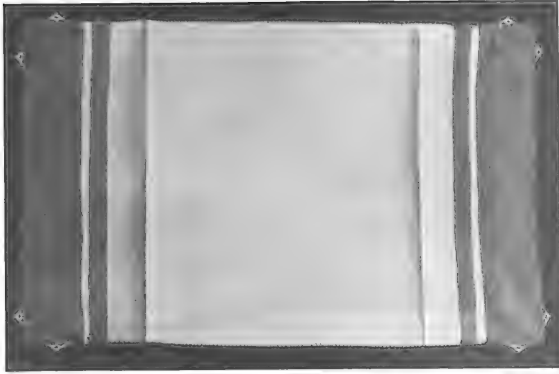
Perhaps no better examples of this spirit can be found than in the designs of both Miss Mason and Mrs. O'Hara in the December number.

Having successfully guided your public from the purely naturalistic and through the semi-conventional, you will find them ready to accept design of this sort. Here is something that has grace of line, beauty of color, and chief of all something they can understand. I wonder if the rank and file really appreciate what they owe to the brave company of workers who, often at considerable loss to themselves, have unfalteringly followed what they knew to be the right road. It is the devotion of these high-minded people to their ideals which has brought about the splendid artistic standard of today.

All of this discussion upon ceramics may seem a long way from the subject of table linen. Because we are interested in the designing of linen things does not signify we are less interested in china because of it. On the other hand, the artistic linen background lends so much charm to our china, that a keener pleasure than ever is ours in designing and executing it. The two subjects are so interwoven, that we simply must talk about the ceramic side on this page occasionally. Mention has been made previously of the custom of using numerous small doilies on the table. The effect is usually very fussy, a table arranged in this manner not having the dignity and restfulness of the more simply planned one. A very practical and interesting solution of the doily problem is found in the use of the oblong doily or table mat as it is sometimes called. This is large enough to hold the plate, cup and saucer and necessary silver. This may be used with a runner, its ends taking the place of mats, in which case it is made to come just to the edge of the table. An oblong piece may be used in the center of the table, or a square if table is that shape. There are several good points about this sort of mat. To arrange a table with the ordinary set of doilies for six people, requires a center piece, six plate, six cup and saucer and six tumbler doilies, making a total of nineteen pieces. Contrast this with one runner and four doilies, which is all that is necessary to set a table for six when using the oblong mats and runner. Rather different isn't it? So a very great point in its favor is the time saved in making a set. Then, here is a thing much easier to launder—not only fewer pieces to handle but the oblong shape is easier to iron, a thing not to be disdained if one must rely upon indifferent laundry work. Then too, the table is arranged quickly and easily with so few pieces to handle. The editor of this page is afraid its readers will begin to think she is lazy, so much stress has been put upon the thing that can be done easily and speedily. Leading an extremely busy life herself, she knows only too well the limited time most ceramic workers have for anything outside their work. So many long for these lovely things and feel so helpless to ever find time to make them. When so much can be done with simple things, which are so often extremely beautiful and with simple decoration, no one need despair. The secret of it all is in keeping something going. Picked up at odd times and with even a little done each time, things have a surprising way of getting finished without much conscious effort.

Two mats are shown with this article, one of which particularly illustrates what may be done with simple means.

This mat is made of Spanish linen, ivory white, upon which are appliqued bands of a greyish yellow. The Spanish linen is one yard wide and costs one dollar and ten cents per yard. This was purchased some time ago and is without doubt much higher now. The yellow was sixty-five and has also advanced slightly in price. In addition to the bands, at



each corner a short distance from the end are small crocheted motifs consisting of three small loops and a picot. The lengthwise edge was rolled and finished with a fine cross-stitch in yellow thread. The bands were then basted in place and stitched on the machine, using yellow thread for the upper and white for the lower. The mat is seventeen by eleven inches finished, about a quarter inch being allowed for turn in. The widest yellow band is two inches finished, and the narrow one a half inch. The same allowance of a quarter inch for turn in was made on these pieces. Baste very carefully and use a fine stitch on the machine. The runner may be finished in exactly the same way, its width depending upon the size of your table. There should be room between the runner and the edge of the table for the doily without crowding.



The other mat is one requiring more time to make. The linen of which this is made is much coarser than the first one. Where threads are to be drawn do not choose a tightly woven fabric. Any lurking profanity in one's system is bound to be stirred up in consequence. Dampening the fabric before drawing the threads is often considerable help. The proportions of this mat are about the same as the other one. It is finished with a simple edge of single crochet, with two picots a half inch from each corner. An inch and a half from each end is a row of Italian hemstitch. This is a beautiful finish for many things and is not difficult to do. Three threads are drawn, then two skipped and then again three drawn. This leaves a solid strip in the center and the work is done from side to side, from the back. A great deal of this is seen on the lovely foreign linens. A beautiful runner made by a member of our local Ceramic Society had this for its sole decoration. Lines of it were grouped in the center and at the ends in a very interesting way, the whole thing being the quintessence of refinement. Such a runner would be choice with table mats

like the illustration. If this plan of using table mats and runner is once used it is bound to find favor. Here again all sorts of possibilities open up. A very handsome way in which to work out a set is shown in one of the illustrations of Mr. Fry's work at Southhampton.

On one of these tables is shown a beautiful set in which the mats are made of filet crochet. The centers are solid with a strip at each end of filet, the whole finished, if my memory holds good, with a plain edge. With these was used an oblong center piece of filet. The thread used was ecru "Bowstring" No. 25, and came from a firm in Chicago. I am uncertain whether it may be obtained elsewhere. Linen could be used for the body of the mats with the filet for the ends. A set in soft grey green linen with lace bands in grey or ecru thread, finished with a simple crocheted edge of the same, would be very good looking. A grey blue linen with crochet of deeper blue would make up well. With this use a still lighter grey blue for the napkins with a finish of the darker shade. Don't be afraid to get away from the old set way of doing things. There are so many delightful excursions to be made into the world of new and untried things. Why stay always within the narrow confines of one's own four walls. Anything is good for us which stirs us out of the deep rut into which it is so easy to settle.

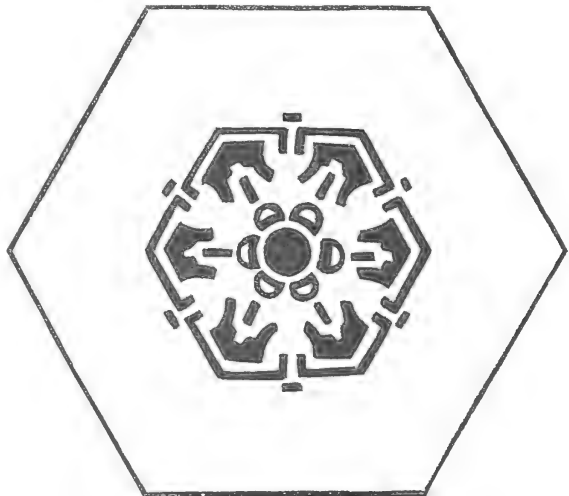
It often takes a most prodigious pull to accomplish this. Sometimes we need help and that is what *Keramic Studio* is trying to do for its readers. There is so much beauty in the world if our eyes are only open to it. The Art which touches the simple commonplace things of everyday life and makes them beautiful is the big thing after all. I have on my desk a leaflet which seems to me such a perfect expression of this thought I am quoting it. Perhaps many are familiar with it, but for those who are not, here it is:

"I believe in Art, not for Art's sake, but for its enrichment of life, and its power to make more perfect the pleasure of living.

"I believe in Art which can be applied to the most simple and useful things, making them more complete and more beautiful, and therefore more capable of giving enjoyment.

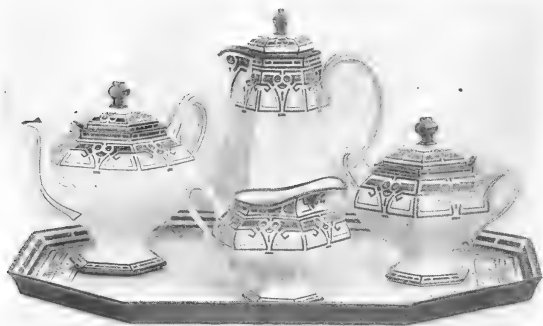
"I believe the highest enjoyment of beauty comes, not from mere appreciation, but from the production of a beautiful object.

"I believe that Art applied to the demands of every day life, and wrought by heart and mind and hand, is the greatest and truest Art."



CENTER OF TRAY OF TEA SET (See page 192)

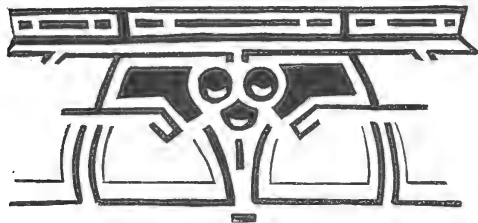
MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburgh Home Studio, 52 W. Maiden St., Washington, Pa.



TEA SET

THE motif for this problem is the snow berry, a working drawing being made of each piece. The design was made to conform to that particular shape.

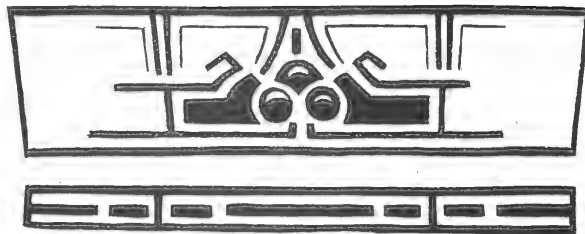
The finished pieces are worked out in yellow gold, a great amount of care being given to the technique, as gold work carelessly executed is not very pleasing. No outlines are used.



TOP AND COVER OF SUGAR BOWL



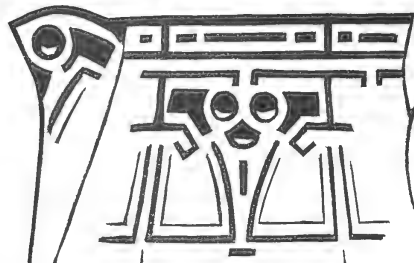
TOP AND SPOUT OF CREAMER



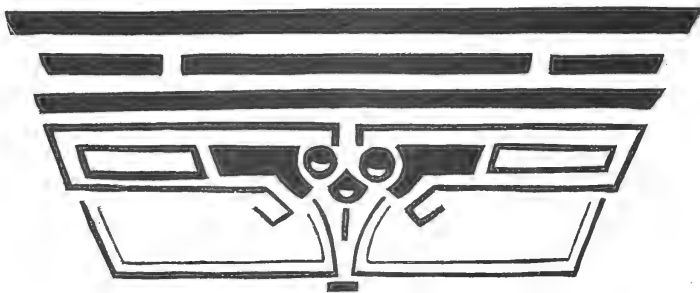
BORDER ON TRAY



TOP AND COVER OF TEA POT

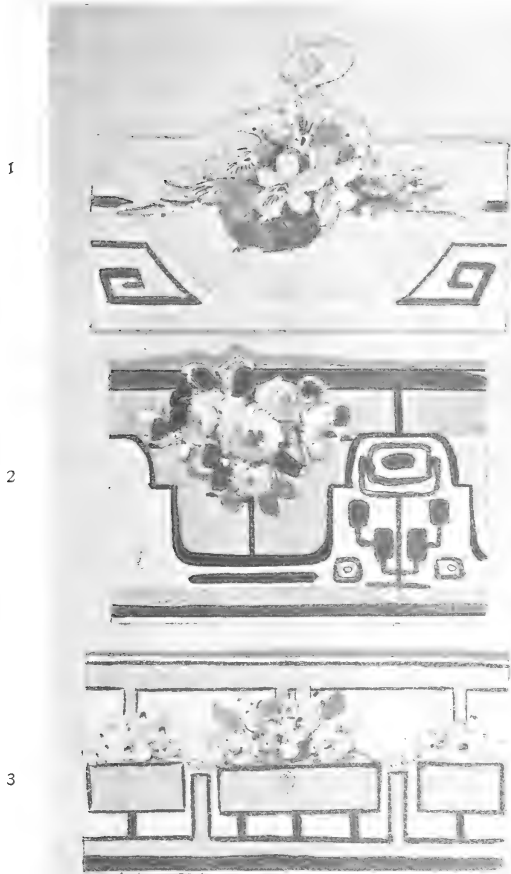


TOP AND SPOUT OF CHOCOLATE POT



SECTION OF TRAY

WALTER K. TITZE - - - - - PAGE EDITOR
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BASKETS

1. Basket is 1 part Mode, 1 part Ivory Glaze. All lines in Roman Gold.
2. Blue is Russian Green. Best Black for bands. Roman Gold for upper band, leaves and outline of flower motive.
3. All outlines in Green Gold. Bands and baskets in 1 part Air Blue, 1 part Ivory Glaze.
4. All outlines in black. Albert Yellow. Gold.
5. All smaller bands in black, large band in Roman Gold. Basket motive and background back of flowers in Yellow for Dusting.
6. All dark part of basket in Dark Blue for Dusting. Gold (Roman) or liquid silver.

ADAPTATIONS OF THE COLOR SUPPLEMENT

(Continued from page 177)

Bowl—Birds, top of head, back and wings, blue, touched with green; tail, blue, touched with purple; beaks and claws, orange; breast, light grey; eyes, red, outlines black; twigs, green; medallion, background yellow, with violet circle; rim, dark blue; Inside border, rim carried over in dark blue band; narrow band

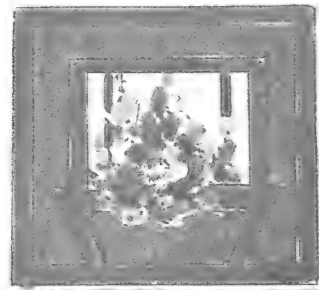
of apple green; spots yellow, wide wavy line, orange; narrow wavy line, red; narrow band, violet.

Talcum Shaker—Trellis, red enamel. Birds, yellow breast shading into blue tail; backs, blue, shading into green tips; eyes, beaks and claws, orange; band at top, orange.

Vase—Birds panel treated naturalistically or in enamels; all-over pattern of gold with touches of enamel, repeating colors in birds.

Candlestick—Upright lines and bands of gold or black; medallion and border units in blue, green and orange enamels.

Marmalade Jar—Two birds in back of medallion, red and blue enamel; two birds in front, orange and green enamel; band at top, green; at bottom, green; birds on cover, orange and green; blue knob.



BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
Dickinson Seminary, Williamsport, Pa.



DESIGN BY MRS. F. H. HANNEMAN

HOW TO ENLARGE OR DIMINISH A DESIGN

READ the lesson in the November magazine in connection with this lesson for suggestions for the gold work and also for the tracing and transferring.

This design can be used for any size plate. Take the measurement of the space between the two dotted lines in the design and measure it around the plate. If it does not come out even it will be necessary to make the section either larger or smaller according to the amount of space left. If when measuring the plate the last section is a little wider than the rest, divide the small remaining space into as many parts as there are sections, for example, if there are ten sections divide the small remaining part into ten and add the width of one of the tenth to your mark on the paper thus making each section a little larger, or on the other hand if when measuring the plate in the first place the last section is a little narrower mark the place where the paper laps over on to the first section and divide that amount of the lap into ten and make the space on the paper the 1-10 part smaller, thus making each section a little smaller. If the space on the plate came out the same as the design make a tracing of the design according to instructions in the above mentioned magazine.

If the space is changed divide one of the sections on the plate in half, then fasten a piece of tracing paper on the plate and with outlining pen and ink draw a line corresponding to the edge of the plate and also mark the three section lines of the one section that has been divided in half. Lay this tracing on the design so the two outer edges are together and the middle line of section placed over the center of the flower and then make a tracing of the flower and transfer it to the plate. It may be easier for some to just draw the flower on the plate without tracing, a china marking pencil is used in that case. Next draw the stem line of the leaves and be sure that the space between the stem line and the edge of the plate is the same width all the way. Then draw in the leaves, watching the shape of the leaves in relation to the stem. If the section is just a little larger than the design, a tracing could be made of the leaves by putting the left hand line of section on the tracing over the same one on the design and trace this much on the plate and then fill in the remaining space between the stem and the flower with one or two leaves, whatever the space requires.

If the section on the plate is smaller than the design this same method could be followed and the leaves nearest the flower may be omitted.

When a tracing of a complete section is obtained transfer the design all around the plate.

This entire design may be carried out in Gold. If the outer line is Gold do not carry it over the edge of the plate but just to the edge. Gold or color over the edge of china gives it a heavy appearance and china should be as delicate as pos-

sible. Gold also wears off very easily if placed on the edge of any thing where it is handled. If a little color is desired the leaves may be oiled (see direction for this in the December magazine) and then dusted with Bright Green and the two small spaces in the center of flowers are oiled and dusted with Albert Yellow and the remainder of design is Green Gold.

A FEW SUGGESTIONS FOR A BEGINNER

Dora Kast

WHEN taking up the art of china painting one must begin right. A good foundation is absolutely necessary in order to make a success of it; procure a good teacher and subscribe for a good art or crafts magazine.

A pupil should begin on a small piece of china, as one is apt to be discouraged before a large piece is finished. Do not be afraid to "rub out" should the design be on a little crooked. This is often the case, one thinking it will be allright and no one will notice it when finished. Do not hurry, be accurate, ask your teacher questions, she will gladly answer them, have a note book and jot down things you wish to have for reference. Do not depend upon your teacher to do your painting or outlining for you, do it yourself, have her correct your mistakes and thereby learn more and become self reliant.

Study your design before applying it; also the coloring; for a piece of china to be used on the dining table and one on the library table would be quite different, as to design and color, although the dish might be the same. A "Beginner" is very apt to choose a design entirely out of proportion for the article to be painted, just because she likes it and it is pretty. Therefore a great deal of time must be devoted to the study of harmony, color and design in order to become a successful china painter.

ANSWERS TO CORRESPONDENTS

C. H.—1. A friend was cleaning quite a valuable Terra Cotta vase which turned the gold black. How can the gold be replaced? Can Terra Cotta be fired?

2. I used Hasburg's Unflux Gold on a pair of Belleek salt and peppers The gold did not come out satisfactory. I applied a thin coat for the second fire with no better results. I used Mrs. O'Hara's enamels and think another fire might spoil their brilliancy. What can be done with them?

3. Directions say that special white glaze should be dusted on china where the acid has taken off the glaze. How is this done? Can gold and color be painted over the glaze after firing with satisfactory results?

1. If the cause is just a tarnish try cleaning with powdered whiting. Dip a cloth in water and then in the whiting and rub over the gold. A powdered pumice may also be used but should be used with care. The only other method would be to apply the gold again and fire, though at a great risk, for such ware requires a different heat than the china that is decorated. Probably some terra cotta works could give you some information.

2. The trouble is probably an over-fire as gold over-fires very easily on Belleek and the enamels would require too hot a fire for the gold. There is no remedy except to apply the gold again and give a very light fire, hardly a baking. Repeated firing will not affect the enamels. The gold could be covered with enamel if the design will allow it.

3. The space is oiled and then the glaze is dusted on. Directions for this are given in "The Beginners Corner" of the December magazine. Gold and color can be used over it satisfactorily, unfluxed gold should be used.

A. B. C.—In a magazine for Oct., 1914, on page 121, Anemone motif by Albert W. Heckman, in first treatment for 2d fire, is the entire bowl dusted over design as well as unpainted part of bowl?

2. In second treatment, second fire, is it just the white unpainted parts that are tinted?

1. Yes, dust over the entire surface. After it is all dusted clean the color from the Mode only.

2. The entire surface in this is also covered, design as well as white part. Answer to B. J.'S query in last issue of *Keramic Studio*.

Dampen and stretch the vellum on a drawing board. Damp freely the worst side of the vellum with a broad flat brush and water (do not rub it

(Continued on page 195)

ANSWERS TO CORRESPONDENTS

(Continued from page 194)

with a sponge); wait till dampness disappears and turn paper on the board and quickly apply a fine warm glue to edges of vellum and rub down with a paper-cutter, taking care that paper sticks to the board. Then give all the surface a slight wash with water tintured with a few drops of ox-gall, and leave it to dry, but away from the fire, and in about two hours it will be ready for use.

U. T.—Can enamels be used satisfactorily on the Seji ware? What silver is the best to use on it, white gold or liquid silver?

Yes, enamels are more satisfactory than colors. White Gold is the better. Green Gold can also be used on it.

G. R. E. D.—Do not have success in tinting with Rose. It seems rough and pebbly in spite of grinding and padding. Why?

2. What pink is best for a background?

3. What is the cause of opal lustre which came from the first fire beautiful looking checked and crackled when taken from the second fire?

4. In putting pieces in lustre and gold, isn't it alright to put lustre in first fire? Won't the extra fire add to its beauty?

1. Do not know any reason for it, if it is well ground, except that Rose is a hard color to tint with.

2. Blood Red painted on very thin makes a pretty delicate pink though not a rose pink.

3. Something must have affected the lustre in the kiln, the repeated firing should not have had that effect.

4. Some lustres lose their brilliancy by repeated fires. Light Green usually fires a little greyer each time though it is usually safe to put lustres on for the first fire.

B. E. T.—Could white enamel as a foundation be tinted with the colors for china and used in place of various colored enamels on the market?

2. Will Bischoff's Peach Blossom fire as it should on Belleek ware?

3. What is best to clean liquid Platinum Silver and the lustre brushes?

4. I often have designs which I think you could use but as I do not do water colors on anything but china, I do not know how to prepare them for use.

1. Yes you can mix your own enamels. For delicate colors use 4 parts Aufsetzweiss in tubes and 1 part Hancock's Hard White Enamel in powder and a bit of flux and then add the color you wish.

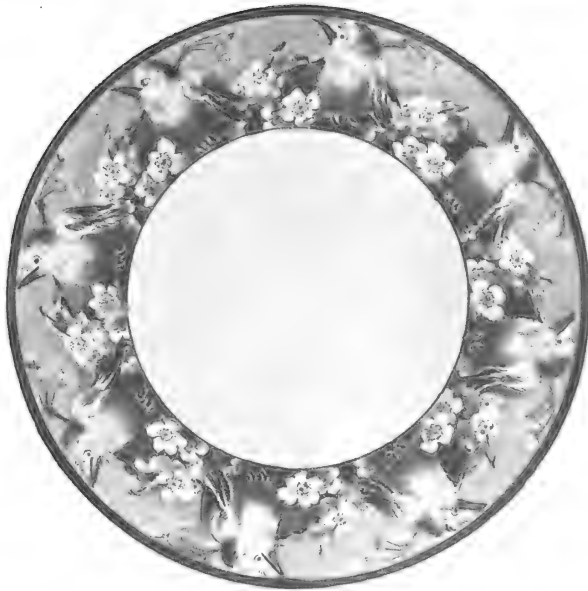
For dark enamels mix your paints until you have the desired color and then add 1-5 part Aufsetzweiss.

2. Yes it fires alright.

3. Clean your brushes thoroughly in turpentine first and then rinse them in wood alcohol and brush them lightly across the palm of the hand until they are dry and fluffy.

S. C. B.—I do not have the results with my white gold that I would like. I first used silver lustre, then for the 2d fire I used Hasburg's white gold. It did not come out nice and smooth but showed the brush marks and was generally uneven. Will you please tell me what was the trouble. Brushes and turpentine were clean.

Possibly you apply the silver too heavily, it requires a very thin application. Try using two applications of the white gold instead of using the Silver Lustre.



JEANNE M. STEWART - - - PAGE EDITOR
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TRAY, YOUNG ROBIN AND CHERRY BLOSSOMS

THIS twelve inch tray particularly suitable for short-cakes is done in a very few colors, the general tone being a Warm Grey. After tracing the design and outlining in India ink apply the background, shading from a delicate tint of Stewart's Pompeian Red on upper portion of border to the darkest tone below made of 2 parts of Stewart's Grey and 1 part Pompeian Red. Wipe out blossoms after padding the tint and work up delicate shadows with same mixture. Stamens are Lemon Yellow shaded with Yellow Brown. Birds are shaded with Grey with dark touches on wings of Stewart's Chestnut Brown and Grey. Eyes are Black, beaks and feet Yellow Brown and branches Chestnut Brown. The dark band on edge of tray is same as darkest tone in border. In the second fire apply dark tint a second time, leaving many of the blossoms underneath and if necessary to obtain the desired depth, dust with same mixture before firing.



FULL SIZE SECTION OF TRAY

L. G. F.—Can you tell me how the cake tins, sweet tins or work of that kind that is being done so much now in the oil enamels is finished? I have been doing some of that work but have trouble in finishing, as it chips. Is there a lacquer used?

No there is no lacquer used for a finish. An ordinary white painter's enamel is added to oil colors and this acts as a lacquer and makes it adhere to the tin. Possibly you applied your color too heavily and that caused it to chip.

S. C. S.—What combination of color and in what proportion will make the Cameo used by Kathryn E. Cherry in directions for Dresser set on page 76 of November issue 1916 of *Keramic Studio*?

2. I have trouble with outlines chipping off when I use the sugar and water mixture. What is the trouble?

3. Can Satsuma ware be placed in the kiln with other china and fired at a rose heat or must it have a softer fire?

1. 2 Palma Rosa Salmon, 1-2 Yellow Red, 1 Ivory Glaze will make a color that will answer instead of the Cameo, I do not know Mrs. Cherry's formula.

2. You probably use too much sugar or apply the color too heavy.

3. Yes, it can be fired with other china and requires almost as hot a fire as the hard china, the amount of heat would of course depend on what colors you used just as it does with the china.

H. H. W.—Please tell me what kind of paint is used to mark the Ivory dresser sets. I can't make water colors, gold paint or oil colors stick.

When marked in the stores the design is cut in and a specially prepared crayon used.

The formula given to L. G. F. in this column will probably answer your problem also.

M. J. V.—Dusting medium has gotten very thick, how will I thin it enough for use?

2. Of all Black which do you consider the best for outlining and how to thin?

3. When lustres become too thick how and with what will I thin them?

4. Can you recommend enamels that will work equally well on all kinds of china.

1. We do not know of any thing to thin them satisfactorily except to take a fresh bottle of the oil and put some of it with the old.

2. Muller & Hennings Outlining Black is the most satisfactory. Thin it with Garden Lavender Oil.

3. Thin lustres with Garden Lavender Oil.

4. No enamels are very satisfactory on china unless used very thin, there is always a risk of chipping in the 2d fire.

M. S. J.—I would like to understand more of the proportion of colors in a given composition, that is, why you would use one-tenth of a color and one-fortieth of another?

2. What is the degree of heat for soft enamels? In the correspondence column I find between cones 017 and 018 and I use Reusche's Cone 013, yet a Seji bowl fired on the shelf of this kiln comes out of the fire with its reliable soft enamel decoration peeling off. I would hesitate to fire another such piece again. In the same fire I had on the floor of the kiln, two pieces, one a Favorite and the other a Haviland each decorated with hard enamels. The Favorite was a success and the Haviland a failure, all enamels chipping off and yet I have fired the hard enamels very successfully on Haviland. Can anyone tell us a little more particularly of the degrees of heat in firing?

1. The reason you use different proportions is to obtain a certain shade just as you would mix several colors together on your palette when painting to obtain a certain shade that you wished.

2. Between cone 017 and 018 is the correct heat for soft enamels just a little hotter than 018. Your cone 013 is very much hotter and that's probably the cause of your trouble. One's trouble with enamels cannot always be laid to the firing however. The enamel medium may be too old and thick causing the enamels to be too fatty which will cause them to chip off, or if too much of the medium is used it will have the same effect. Were the two pieces of china in the bottom of the kiln both for first fire? Enamels on china are not always very satisfactory, they are apt to chip off if fired twice; it is safe to use enamels on the softer wares.

[Additional answers are carried over till next issue on account of space.—Ed.]



BORDERS FOR ETCHED CHINA OR GLASS

Vanda U. Newitt

PAIN'T the resist for the acid on all dark parts of designs. After it is etched and the resist removed paint a flat wash of Gold over the entire border both the etched part and the raised. The etched part will be rough and prevent the Gold from burnishing which will give it a different tone from the raised part.



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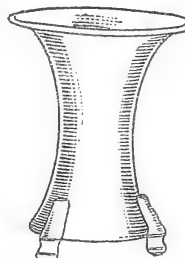
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APRIL 1917

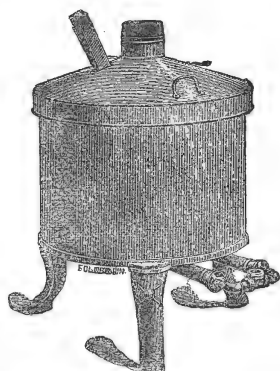
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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR

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KERAMIC STUDIO

Smithsonian Institution
MAR 28 1917
National Museum

Vol. XVIII, No. 12.

SYRACUSE, NEW YORK

April 1917



THE situation in regard to white china supplies is certainly not pleasant at the present time and, unfortunately, the prospects for the immediate future are not bright. All depends on the duration of the war and nobody knows how much longer it will last, though there seems to be a feeling that it cannot last very much longer and should be brought to a close some time this year. Let us hope so.

Meanwhile one must not forget that this trying situation is temporary. The only thing is to do what we are doing ourselves, to grin and bear it, knowing that sooner or later there will be a change for the better. From all reports we are receiving there is no doubt that the interest in china decoration is as great as ever, the demand for decorated china is large and factories have been working over time all over the country, but, with a few exceptions, individual decorators have not been able to get their usual share of this demand for lack of a good supply of china.

There is quite a little interest shown in glass decoration and a number of china decorators are taking it up. Good glass for decoration being made in this country, there is not the same difficulty in securing supplies as there is in the china field. One of our subscribers has lately secured a good stock of glass, part of which is for sale. We hope this example will be followed by dealers and that the number of china decorators who add glass decoration to their usual work will increase. It is a good field now and will remain a good field permanently. The firing of glass is more delicate than the firing of china but it is a difficulty which can easily and rapidly be mastered.

✕ ✕

LIFE MEMBERSHIP IN NATIONAL ARTS CLUB

The Board of Governors of the National Arts Club have secured three more Life Memberships for the National Society of Craftsmen. These bonds, which are exchangeable for Life Membership in the club, represent a thousand dollars each, in cash, and were sold a few years ago to art patrons and artists who wished to become life members, and incidentally to help the Arts Club. Some are still held by wealthy art patrons. Including the three announced herewith, the National Society of Craftsmen will have six Life Memberships in the National Arts Club. The donors of these bonds will not permit their names to be made public, but they are known to be enthusiastic admirers of beautiful craft work and ever ready to show their appreciation of the same.

The 1914 Life Membership was given to Karl Von Rydingsford for Wood Carving. The 1915 Life Membership was given to Dorothea Warren O'Hara for Ceramics. The 1916 Life Membership was given to Grace Hazen for Jewelry. Although Miss Hazen was already a life member of the club, having purchased same several years ago, the jury was unanimous in their decision that she was entitled to the honor that goes with a Life Membership conferred for meritorious work, the distinction between which and one purchased is, of course, very considerable. The awards are made at the December Exhibition.

TWIN CITY CERAMIC CLUB

Miss Mary Moulton Cheney, director of the Department of Design, Minneapolis School of Art, addressed the Club on the subject "The Relation of Decorative Art to the so-called Fine Arts."

Miss Cheney's treatment of the subject was broad and unbiased. And while placing decorative art first in point of time, being man's first attempt at self expression, she emphasized the fact of the interdependence of all art and defined the function of each branch. She made it clear that Art is great just in proportion to the ability of the artist to express himself regardless of materials or classification; that Decorative Art is pre-eminently an art of service and that the expression of decorative art necessitates the same knowledge of drawing and composition as does pictorial art.

Miss Cheney's method of teaching design is based entirely on the study of Principles, depending little on historic ornament or the art of the past except for inspiration. The results are individual development—self expression—rather than imitation, and her conscientious and untiring zeal and uncompromising attitude toward her ideals won for her department the highest award at the Panama-Pacific Exposition.

✕ ✕

COVER DESIGN CONTEST

The Etude, a musical Magazine, has opened a design contest for the cover of its publication.

First this cover must be of the poster effect, something which will attract attention on the news stands, etc. Secondly it must be musical, original and characteristic.

Prize I—\$25 will be given for the best Idea, a rough sketch or word explanation.

Prize II—\$100 will be given for the most appropriate Etude cover design, finished, ready for mechanical reproduction.

Designs or ideas not winning a prize will be considered for purchase, as the cover design is changed every month.

Be sure the proper shape is used. The trimmed size of the Etude is 10½ by 13⅜ inches. Any shape larger in proportion to the above figures is usable. It is best that the finished original design be at least one-half larger, or 15¾ by 20 ⅙ inches. The Contest will close May, 1917, and the prizes will be awarded in June, 1917. Write the name and address of the contestant on the design submitted. Address the Cover Editor, The Etude, 1712 Chestnut St., Philadelphia.

✕ ✕

NEW YORK KERAMIC SOCIETY EXHIBITION

Change of date—The date of the exhibition has been changed, it will be held April 23d to May 7th inclusive.

✕ ✕

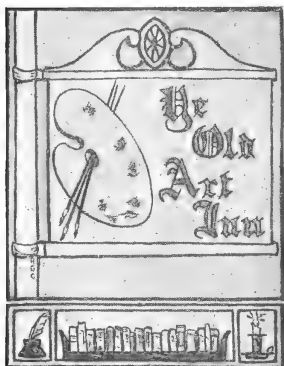
In a little article entitled "My Way of Selling Painted China," in the March *Woman's Home Companion*, Mrs. A. S. H. says: "I should like to warn ambitious people who may be tempted to rent a large down-town store or window, not to display their handiwork in this way, as people who are not scrupulously honest are often very clever at copying designs, but not always correct in coloring them. If you feel you must sell this way put one set, say a tray with tea-pot, sugar bowl and pitcher, in the window at a time."

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.

the variety of borders, the effectual filling of spaces, and the curious serpent-like ornaments upon the handles.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

IT is bad taste to mix two arts," declares Rollin Lynde Hart, writing on "What is Good Taste?" in a recent issue of *Home and Garden*, "or to mix two types of design, or to violate 'known principles of color harmony', or to indulge in sheer humbug. Paint a statue at your peril. Never combine Gothic and Renaissance. Die in your tracks rather than put crimson next vermillion. Never, if you value your reputation, simulate one material with another." China decorators might well apply some of this advice to their own particular work.

♦ ♦ ♦

Mr. John E. D. Trask, art director of the Panama-Pacific Exposition at San Francisco, has returned East after an absence of three years. In an interview with a Philadelphia reporter he has this to say of modern American art: "At the present time in America, there are persons producing a higher grade of art than was ever produced consistently in any country in any period, and what recognition is it given? Take the people of Philadelphia for instance. Here there is located one of the two great—truly great—art schools of the universe, the Pennsylvania Academy. The other is the Boston Museum. However, about six hundred people annually become members of the academy. The membership fee is ten dollars. Six hundred people out of nearly two million. Think of it!"

♦ ♦ ♦

The first woman member of the National Academy of Design to serve on a jury of award for that institution, is Miss Cecilia Beaux, a prize-winning artist herself. She participated with such men as Herbert Adams, J. Alden Weir, Kenyon Cox, Bruce Crane, Bolton Jones, H. A. MacNeil and Paulanship in bestowing honors upon the artists and sculptors who entered in the exhibition last March.

♦ ♦ ♦

Since the last issue of the *Keramic Studio* two important events have taken place in the world of fine arts. Auguste Rodin, the famous aged French sculptor has acquired a very young and, we trust, charming wife. The other event is one of sadness—the passing of that great teacher and critic, Carolus-Duran. He was Sargent's instructor at one time.

♦ ♦ ♦

And now before we close the door of the Inn, a word about this month's illustrations. They are two early examples of early "pottery painting", the ancient ancestor of modern china painting. Both cases are of the graceful and majestic amphora type, which is distinguished by two handles. The first is of the early Athenian style with unmistakably archaic decoration consisting of geometrical black figures upon a red body. Notice



Ancient Amphora Vase with interesting variety of conventional borders of black upon a red ground. In the collection of the Museum of Fine Arts, Boston. (Printed through the courtesy of the Museum Directors.)



Graceful Classical Vase, showing the human figure as a decorative motif in the collection of the Museum of Fine Arts, Boston. (Printed through the courtesy of the Museum Directors.)

The second vase is of a later and more refined period when the order of decoration had been reversed. The figures are red upon a glazed black body and are of a mythological or classical character, drawn with an easy, flowing grace, and not a little attempt at portraiture. The geometrical borders are still used, but quite sparingly.

Modern decorators may well study these examples of Hellenic ceramics, for the designs have withstood the test of a thousand years and more. Those naturalistic painters who seem to feel that conventional design is a recent invention of a few fanatics may learn an obvious lesson from these ancient vases.

Anita Gray Chandler



A VENETIAN GARDEN FROM MY LADY'S BALCONY—DOROTHEA WARREN O'HARA

APRIL 1917

KERAMIC STUDIO

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SYRACUSE, N. Y.



EXHIBIT BY MRS. VERNIE LOCKWOOD WILLIAMS



DOROTHEA WARREN O'HARA - - PAGE EDITOR
132 East 19th Street, New York City

A VENETIAN GARDEN FROM MY LADY'S BALCONY

TINT entire vase with Satsuma color, pad out rather light and fire. After the color has been fired, divide vase into five sections, as the parrot is repeated five times.

The balcony is made of Grey Violet enamel. The pink part of parrot is Pale Pink enamel. The white part is Wareno White enamel. The black bill, eyes and claw are made of Brilliant Black enamel.

The dark green of stems and leaves is Green No. 2 enamel. The light green is Green No. 1 enamel. The light pink flowers are made of Pale Pink enamel, and the dark pink flowers are made of Italian Pink enamel. The red violet flowers are made of Mauvine enamel. The grey leaves and part of the background are Grey Violet enamel. The yellow flowers are made of Light Yellow enamel. The bell shaped flowers, have Manchu Blue enamel ends. The round flowers are made of Old Yellow and Light Yellow enamels.

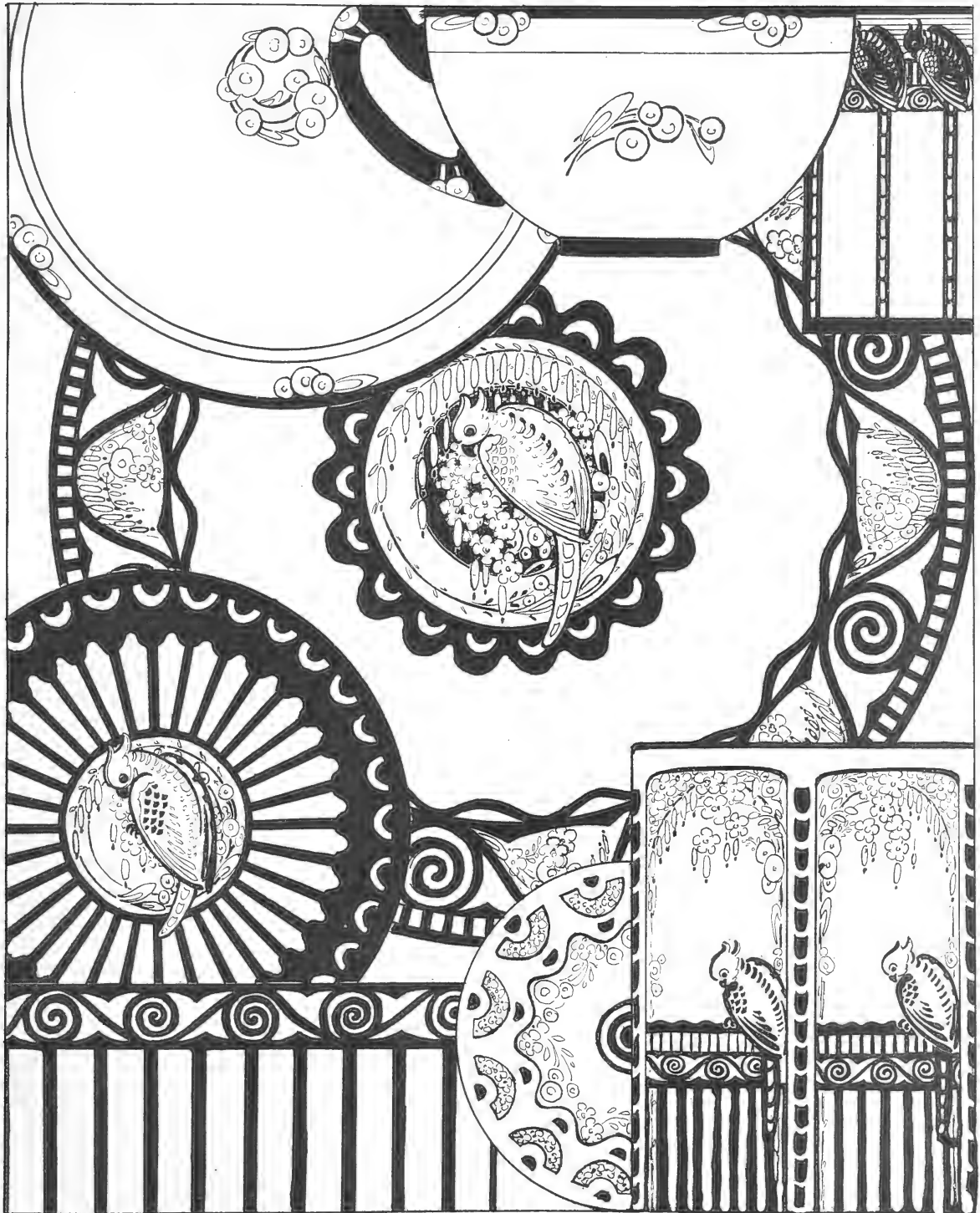
The enamels should be put on quite low for the first fire to produce a soft effect, especially in the background.

SATSUMA VASE, FLOWER GARDEN DESIGN

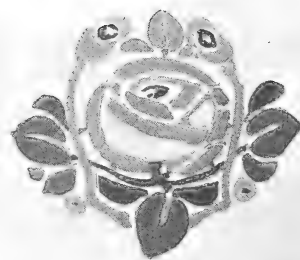
THE background of the design is Brilliant Black Enamel. The round light flowers are made of Wareno White Enamel for the white part, Rhodian Red Enamel for the center. The gray part is made by mixing equal parts of Blush Pink Enamel and Green No. 1 Enamel. Bright Sea Green is used for the green stems and leaves, except the heavy rim in the leaf, which is Green No. 1. The small round flower at top of vase is made of the gray mixture named above, with Rhodian Red Center and Persian Red stems. The bell-shaped flowers are Dull Violet Enamel for dark part and Pale Lilac for light parts. The small star-shaped flowers are made of Florentine Blue Enamel, for first fire, and in the second fire, they are edged with Mountain Blue Enamel. Old Yellow Enamel for centers. The flowers shaped like old fashioned garden pinks, are made of Persian Red. The rest of the flowers are made of Dark Yellow Enamel, Lemon Yellow Enamel, Rhodian Red Enamel and Old Yellow Enamel. The flower pot, which forms the base of the vase is made of Florentine Blue Enamel for the dark part, Bright Sea Green for the medium part, the gray mixture for the light part, the wavy line running through the light part is Rhodian Red and the small oval in center of larger one is Rhodian Red. The rim at top of vase is Florentine Blue.



SATSUMA VASE, FLOWER GARDEN DESIGN



ADAPTATIONS OF THE COLOR SUPPLEMENT—ADELAIDE ALSOP ROBINEAU



KATHRYN E. CHERRY - - - - PAGE EDITOR
Marina Building, St. Louis, Mo.

MEDALLIONS

Treatment for Enamels

1. Leaves and stems, Azure Blue; flower, Aquamarine; centers of flower and buds, Jasmine; buds, Silver Grey.
2. Leaves, Florentine; berries, Wistaria; stems, Grey Violet; head of bird, Purple Grey; breast, Satsuma; bill, Jersey Cream.
3. Rose, Warmest Pink; leaves, Leaf Green; stems Warm Grey E; centers, Mulberry.
4. Rose, Maiden Blush; center rose, Peach Pink; leaves, Grey Green; stems, Grey Violet; jar, Satsuma.
5. Flower and buds, Italian Pink; centers, Mars Yellow; leaves, Meadow Green; stems, Meadow Green.
6. Fruit, Orange 3; stems, and outline around fruit, Purple Grey; leaves, Peacock Green; jar, Grey Violet.

Treatment for Dusting

Use mirror to see repeat of designs.

1. Leaves, Florentine; flowers, Deep Ivory; centers, Bright Green; stems, Mode.
2. Leaves, Water Lily Green; fruit, Mode; birds, back, Mode; head, Water Blue; breast, Deep Ivory; tail, Dove Grey.
3. Rose, Cameo; rose center, Pink; leaves, Glaze for Green; stems, Dove Grey.
4. Rose, Deep Ivory; dark color on rose, Cameo; leaves and stems, Florentine; jar, Mode and Pearl Grey equal parts.
5. Rose form, Deep Ivory; dark color on rose, Coffee Brown; leaves, Bright Green.

6. Stems, Bright Green; leaves, Water Lily; outline around fruit, Deep Ivory; color in fruit, Yellow for Dusting; jar, Dove Grey.



The Cleveland Art Museum has offered a course of public art lectures this winter together with artistic and educational moving pictures and illustrated talks for children Saturday afternoons. The Boston Museum of Fine Arts is also looking out for the art education of little people. It has a series of Saturday afternoon story-hours when myths and legends are told pertaining to some of the treasures within its walls.



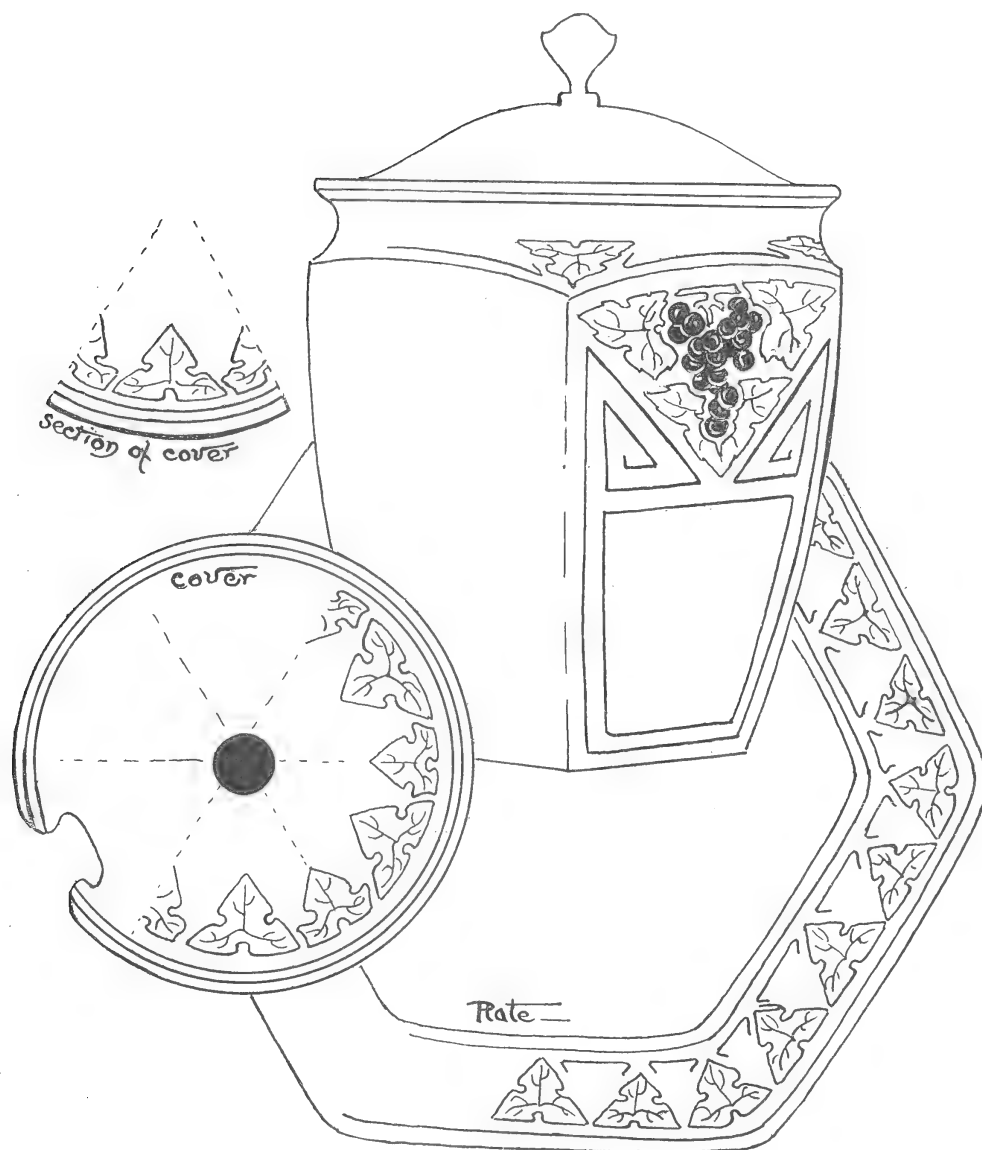
THE BOOK SHELF

Anita Gray Chandler

"Rings," by George Frederick Kunz, Ph. D., author of "The Curious Lore of Precious Stones." Profusely illustrated with color doubletone. \$6.00 (Lippincott, Philadelphia.) Do you want to know the history of finger rings through all the ages and in all lands? This interesting book by America's greatest gem expert will enlighten you.

"Practical Book of Early American Arts and Crafts," by Harold Donaldson Eberlein and Abbot McClure. 232 illustrations. \$6.00 (Lippincott.) A useful book for artists, craftsmen, collectors, libraries and museums.

"Famous Paintings." 2 vols. Issued in co-operation with Cassell & Co., the famous fine arts publishers of London. \$7.50 per vol. \$15.00 per set. (Funk & Wagnalls Co.) Contains a large and beautiful collection of master-pieces in the galleries of England and Europe.



MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

The Twin City Ceramic Club, of Minneapolis and St. Paul, held the third of a series of luncheons on February the 7th at the Minneapolis Art Institute.

MARMALADE JAR, GRAPE DESIGN

(See also page 214)

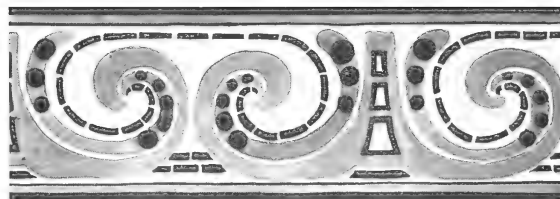
THE shape is Ceramic Belleek, beautifully proportioned and invites decoration. The working drawing shown will be found to fit exactly the requirements of the piece and be carried out successfully either flat or in enamels.

Outline the leaves and fruit with Mineral Black, lay the abstract lines, edges and handle of cover in gold. After firing, lay the leaves with grey green color or enamel and the grapes of a rich mulberry purple. Two firings should be sufficient, but if the results are not entirely satisfactory a third firing is entirely practicable on Belleek.

The March Calendar of the Minneapolis Art Institute includes the John W. Alexander Memorial Collection of about thirty representative canvasses. A collection of flower panels in pastel, the work of Mrs. Agnes Harrison Lincoln, and an exhibition of about forty pieces of wood carving by Charles Haag, a Scandinavian, residing in this country, whose very unusual sculptures have created favorable comment in Chicago and elsewhere. In the print room will be shown the collection of Frances Seymour Haden, one of the foremost etchers of landscape and marine subjects of the XIX century. There are about forty prints.



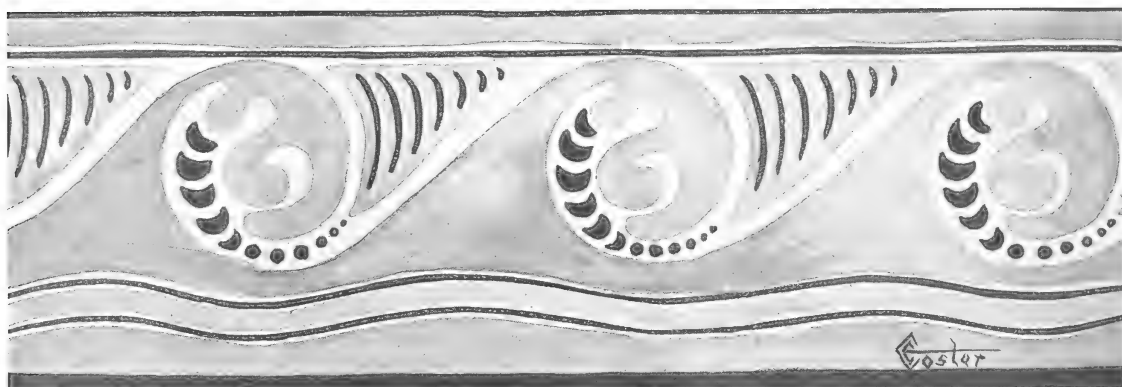
WAVE MOTIF



MEXICAN MOTIF



MEXICAN MOTIF



WAVE MOTIF

BATHROOM TILES, WAVE AND MEXICAN MOTIFS—ESTHER A. COSTER

White and two or more tones of color.



MAUD M. MASON

PAGE EDITOR

218 East 59th Street, New York City

LAMP VASE

THE design for the Lamp Vase may be adapted to any large cylindrical vase by varying the horizontal bands and borders. The vertical band between the units may be varied also if a larger form is used. The idea in the arrangement is to give a rich, full effect by filling the surface completely with the arrangement. I think, as a rule, simple color schemes are much the most satisfactory ones, having more dignity and distinction than one in which a great variety of color is used. Especially is this true of large objects. If simply decorated they fall more readily into the decorative scheme of the room for which they are planned.

A beautiful and harmonious effect of color should be worked for—such as two beautiful blues, as Dark Blue Relief Enamel and Lavender or Grey Blue Enamel, or Lavender Blue and Grey Blue or Black and Oriental Turquoise. If a third color is desired, a small quantity of the complimentary color may be distributed through the design.

For a very brilliant color scheme, Old Blue or Austrian Blue could be used for all the darks in the bird excepting the group of small spots under the tail, which spots could be Black. Stems and scrolls in Black Enamel. Outside rim of flowers, Vermilion. Inside circle, Light Carmine. Lines and dots in wings, Black. The wide band is Orange, as are also the end feathers of wing. The smaller feather forms in the wing are

Willow Green, as are also the grey leaf forms. The feet of the bird are Vermilion, also the feather on the head. The beak is Orange. The group of dots in center of unit branching from stem, Vermilion. For the dark bands, use the predominant Blue, with Red and Orange dots in floral band. For the bands of dots use Willow Green.

The above color schemes are to be used on a soft glazed Belleek or Satsuma jar. The enamels mentioned are the Mason Colored Relief Enamels. It will give me much pleasure to answer any questions that may help in the successful execution of any of the schemes mentioned.

Another very satisfactory way of working out such a design, especially on a hard glazed vase (such as French or German ware), and a treatment giving variety also to so much enamel work, is to use lustre over a toned background.

First tint the jar all over with an even tint made of three parts Neutral Yellow and one part Dark Yellow Brown color. When dry, dust the jar to deepen the tint, with Neutral Yellow and give a strong firing. The unit should be repeated at least three times or oftener if the jar will admit it and when transferred it should be carefully outlined in ink, leaving out all unessential lines and drawing them outside the pattern where they will not interfere with the lustre, as wherever the lustre runs over the ink it will leave its trace, consequently the ink drawing should be done very delicately and carefully.

The design is then painted in with copper lustre using a No. 2 and No. 7 Square shader for the work. The bands and lines should be carefully spaced to give the richness of effect desired. After firing the lustre may require going over a second time, usually it is richer for being gone over.

The effect of the lustre over this color ground is especially attractive, being rich and lustrous without being glittering and affords an interesting variety in our work.

* * *

On February 19th Miss Mary Quinn, supervisor of the Design School of Household Arts and Sciences, Pratt Institute, Brooklyn, gave an interesting lecture on Linear Design—illustrated by lantern slides—in the Auditorium of the Minneapolis School of Art.

In speaking of her work with classes and especially with children, she explained her method of using music and musical composition as a means awaking in her hearers the sense and appreciation of the underlying principles common to and inherent in all art expression.

This method of teaching is one of the most encouraging signs of modern education. Art at last is coming to be recognized as a unit, as universal, and correlation is supplanting the narrower methods of specialization. Musicians are studying art appreciation and seeking analogies in other departments of art. Painters and designers are studying music appreciation—musical construction and all find the same principles endure throughout and that the nomenclature, the terms, are interchangeable. Music being the most abstract of the arts, deals with proportion and relation of sounds. Painting and sculpture deal with relation of form. Design is the nearest approach (in painting) to the abstract, hence we find more analogies between it and music, than between music and pictorial art. Modern painting, notably "impressionism" and "cubism", is an attempt to express abstractions in painting. It is unsuccessful because contradictory. Form, reduced to its elements becomes not a picture but pure design and should be identified and transplanted to its proper environment. Thus the analogies and the different functions of the various departments of art becomes an interesting study for all which is absolutely necessary to the specialist who would make his instructions valuable.



LAMP VASE—MAUD M. MASON

(Treatment page 205)

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg Home Studio, 52 W. Maiden St., Washington, Pa.

WINDOW BOX DESIGN

THE problem for this number is to be a bilateral design to fill a given space for a window box; opposite sides to be alike, end tiles are $5\frac{1}{2} \times 7\frac{1}{4}$; side tiles, each $14\frac{1}{4} \times 6\frac{1}{4}$, joined by a narrow moulding.

The finished problem is mounted in mahogany, with a detachable stand and fitted zinc lining, making the box of practical value.

The colors used are Mrs. Cherry's colors for dusting. By careful handling all the colors may be dusted for the same fire, if care is taken that each color is dry before a new one is added.

The large bird is Pompadour Yellow Green, Yellow Red, and Deep Ivory for the spots.

The parrot Yellow Green, Yellow Red for the head, black bill, Banding Blue for large spots, light spots, Deep Ivory and Glaze.

Animal forms Yellow Red, Yellow Green for tongues.

Large mass of background Dark Blue for Dusting.

Large leaf form Grey Blue.

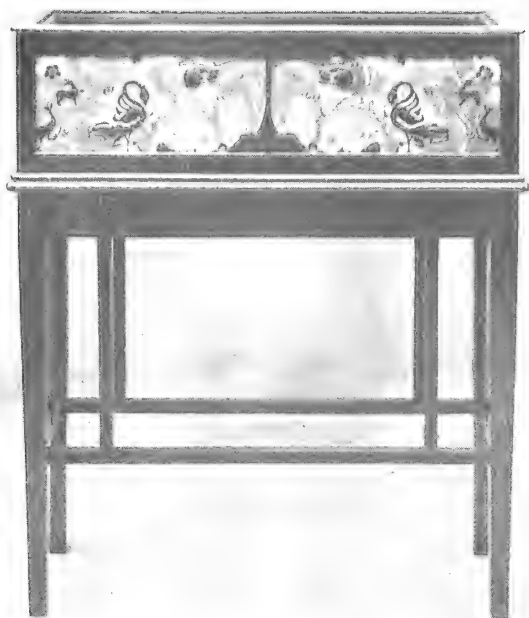
Leaf at base Water Green No. 2.

Leaf back of bird Water-Lily Green No. 1.

Light background Deep Ivory and Ivory Glaze.

Large vein and outlines Shading Green.

Space at base of parrot Black.



MRS. VERNIE LOCKWOOD WILLIAMS

MRS. Vernie Lockwood Williams is one of the newer members of the ceramic sisterhood, having come to the "fore" in the last two or three years. Her preparation for her present work was obtained at Pratt Institute, Brooklyn, where she studied under a scholarship awarded her under the Prang Educational work.

After serving for some time as supervisor in the public schools Miss Williams took up decoration of porcelain with prominent teachers and is now Instructor of Porcelain Decoration at the University of Pittsburgh, and an officer of the Duquesne Ceramic Club of Pittsburgh. She is an indefatigable worker and one of the most prominent of the newer generation.

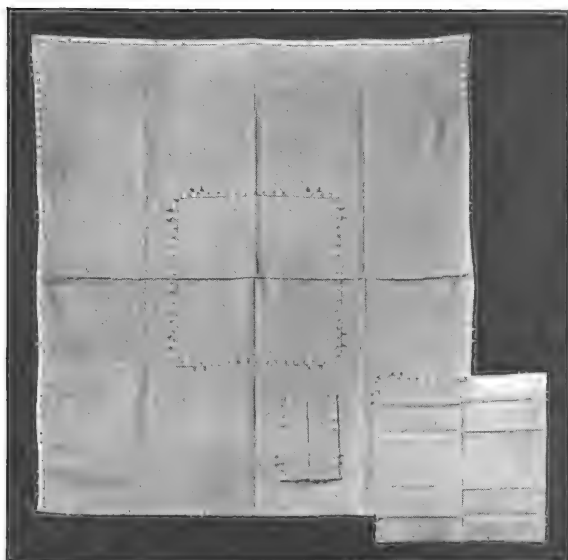
♦ ♦ ♦

That the library of the Boston Museum of Fine Arts is not merely a suppositional convenience, is proved by this brief paragraph of statistics from the "Bulletin" for February, 1917: "The Library was used by over 1,200 readers during November and December; and the Photograph Collection by 805 students; while 3,288 photographs were lent for use outside the room."



WINDOW BOX, RIGHT HAND SECTION

(Treatment page 208)



THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR

18 East Kinney Street, Newark, N. J.

THE USE OF FANCY LINENS

OUR little chat about table-linens this month has chiefly to do with the subject of materials, with a few asides on table arrangement. We have in the preceding articles used only the plain weaves in working out the problems. These have been varied by the combination of colored linens, and by the introduction of lace insets or other needlework. By including figured or printed linens, or those of fancy weave, we open up another line along which to experiment. There seems to be no reason why these should not be used as well as the plain. As this is a decided step away from the old order of things, the average worker will at first hold back. Once having seen what charming things may be made with these materials, one's doubts are soon dispelled. Of course, care should be used in the selection of materials for this purpose. Keep always in mind the fact of the linen being a background, and therefore use nothing that will stand out too loudly.

In a hunt for something to use in making the little tea set shown in the illustration, it was difficult to find just the right thing in both color and texture, but it was at last found on the remnant counter of one of the large shops. It means persistent poking about in the shops and odd places to find good things, but I am sure no miner digging up a gold nugget is happier than the individual who unearths a "find." In the large cities, of course, these things are easier to get at, but even the small town woman need not despair. Most large houses have a mail order department, and are most gracious in the matter of sending samples. Sometimes even the little country store gives up something from its shelves. The thing to do is to be ever on the lookout.

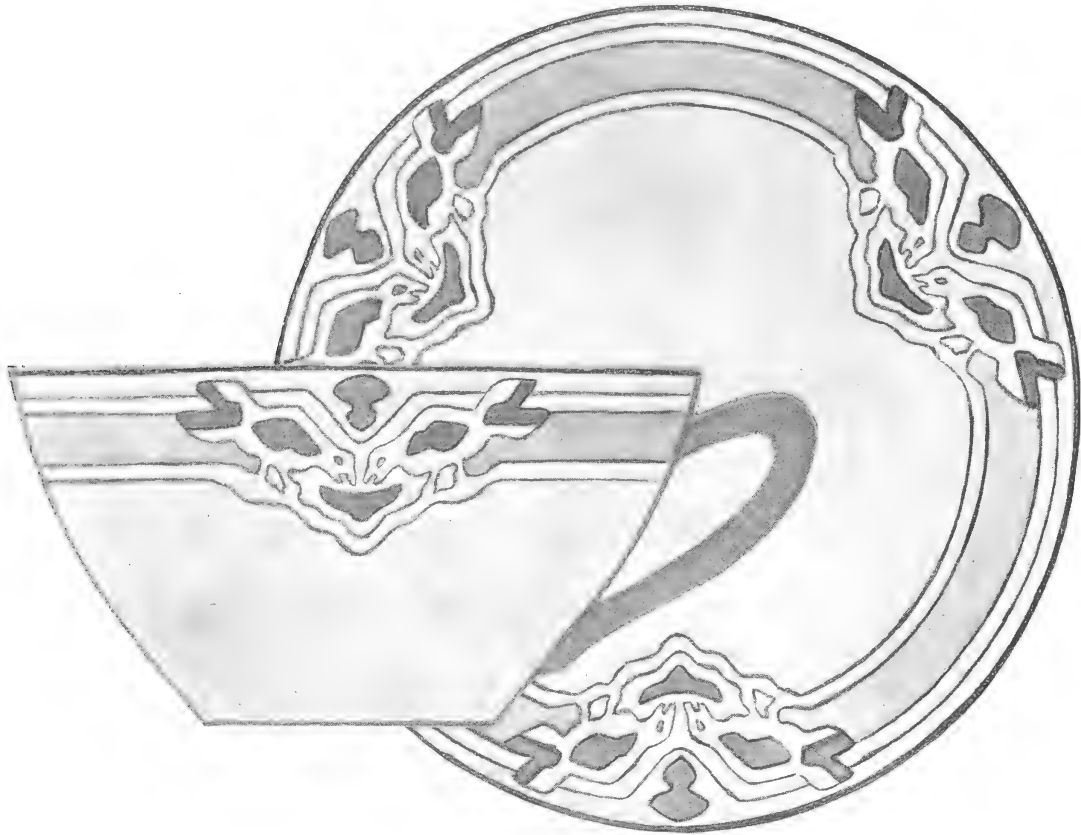
The set shown is made of a soft grey linen, really a dress linen, of the variety known as non-crush. A willing testimonial is given as to its non-crush quality, as it was necessary when pressing, to use a damp cloth over it to get any kind of a clean cut fold. It is forty inches wide, and cost ninety-five cents per yard. The cloth was cut thirty-six by forty, as it was planned to use with a small oblong tea table. The nap-

kins are fifteen inches, a favorite size for informal use. The material applique is a blue and cream white check. It is an English cotton material, with a thread and weave much like a coarse linen. There was a debate at first in regard to using this on linen. Upon washing a bit, however, it was found to both keep its color and to not shrink. The material in the piece was pretty "noisy," consisting of blocks of a rather strong bright blue alternating with the lower toned blue and the cream white. The lighter low toned blue being just what was wanted, a sharp pair of shears soon solved the problem, and a few minutes work supplied the stripes needed. While the narrow strip on the napkins seemed just right, it was lost on the cloth, so it became necessary to repeat it somewhere. After some deliberation, it was placed near the middle, forming a center-piece. This square measures fourteen inches. The strips are a half inch wide, and an allowance of a quarter inch for turn-in was made when cutting them. All edges were turned and basted before putting together. A grey under-thread was used with white on top for the machine stitching. A bit of contrasting color was needed, and after some experimenting, this was introduced by means of Italian picot points of a shade best described as petunia. The thread used for this was D. M. C. heavy mercerized cotton. It was a "find", as this brand is very difficult to obtain at the present time. A large box of odds and ends displayed on a shop counter, gave up this and some beautiful golden brown, which was used to finish a light tan set. The points are used on the napkins in groups of two, an inch and three-eighths from the corners, and a full half inch apart. On the cloth, groups of three were used the same distance from the corners. Groups of two were used at the corners of the center applique. A straight line was then measured from these to the edge of the cloth, and the points repeated there. These Italian points are very decorative and not at all difficult to make. An ordinary needle is used for working. Fasten the thread into the material, and then again fasten about a quarter inch from this. Next, pin this point down on your knee, the point facing away from you. Begin at the broad end of the triangle, and using the head of the needle first, weave in and out until the entire point is solidly filled. Remove the pin, and slip the needle through the length of the point at the back of the work, and fasten the thread in the edge of the linen. Where another point is made close to this the thread need not be cut, but slipped through the hem in a blind stitch to the next space. In weaving, do not draw the thread tightly, or the point will not be a good shape. When the last stitch is made through the length of it, a little steady even pull will draw it into shape and make it compact. Of course a little practise is needed before making entirely satisfactory ones, but the trick is soon caught. They give an uncommon touch to the linens, and seem to supply that added bit of finish so needed at times.

In passing, I want to speak of the great interest I have found in different parts of the country in this particular subject of table linens, and especially in regard to applique. So many seem to feel the appeal of this sort of decoration, and because of its simplicity, have been inspired to do things. It is uphill work for many a teacher who is striving to advance her pupils and to broaden their view-point. It becomes very difficult to accomplish much with people who are indifferent and content to be just mediocre. There is a story told, of how many years ago, during Grant's administration, a party of Indians were brought to Washington to see the "Great White Father." During their visit, they were entertained at a reception in the White House, where they appeared in full glory of war bonnet and other native regalia. A fine program of music was part of the entertainment, but it fell upon ears

which were deaf to its beauties. To them, the beat of the tom-tom far surpassed the white man's music. It is told that their faces brightened as the musicians, with a medley of discord, "tuned up," only to fall again as the beautiful har-

monies of the symphony rose and swelled. One can hardly help feeling when faced with the apathy of a certain type of china painter (perish the title), that they and the Indians of the story have much the same spirit.



CUP AND SAUCER, BIRD DESIGN—TILLIE PETERSON

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

LESSON IN LUSTER WORK

(Treating the above design)

TRACE the design on the china according to instructions given in the November, 1916, magazine, then outline the design with about 2 parts Copenhagen Blue and 1 part Banding Blue, this means that you should have twice the amount of Copenhagen Blue that you have of the Banding. These colors are to be mixed with Painting Medium. Use a No. 2 rather long-haired pointed shader.

Second Fire—Oil the darker grey spaces in the design and also the handle (see instructions in December, 1916, magazine). Use a No. 3 pointed shader for the spaces and No. 4 square shader for the handle. Dust with Water Blue. Clean all the color from the china where it should not be and paint a wash of Light Green Lustre over the wide grey band and also the space next to outer edge of the china. Read carefully the article on Lustres by Fanny Rowell before using them on the china.* Use a No. 4 square shader for the luster

work very quickly as lustres dry very quickly and unless you work quickly it will show the join where you begin. When covering a large surface add a few drops of Lavender Oil to the luster. This will prevent it from drying so quickly. It is a good idea to clean the space to be covered, with wood alcohol to be sure that it is thoroughly clean for if the china should have finger marks on it or is dirty it will show in the luster when fired. Be sure that the brushes are very clean. The best way to clean them is to wash them thoroughly in turpentine as that removes paint and luster better than anything else and then rinse them in wood alcohol to remove the turpentine as the latter is an enemy to luster and care should be taken that they do not come in contact with each other. Rub the top of the brush lightly across the palm of the hand until the hair is dry and fluffy.

Third Fire—Paint another wash of the luster over the wide grey band to make it brighter than the edge. Luster requires a rather hot fire.

♦ ♦ ♦

If you are planning a garden this year—and who is not, whether it is to occupy a yard or a window-box?—you should read "A Palette for Garden Making," in the March *Country Life*. The title alone is sufficient to attract the eye of any one artistically interested.

*This article will be published in next issue.

ANSWERS TO CORRESPONDENTS

E. S. L.—I painted a vase in brown green matt using your grounding oil and then dusted the color on and had it fired, then applied the grounding oil again and color and fired again and some of the color chipped off. So I covered up the spots again and fired it and much more came off. What can I do with the vase? How can I get the remaining color off? What could I put on if I could get off the color as the glaze is gone?

We wish to correct the statement in regard to "our" grounding oil. This publishing company does not handle or manufacture materials of any kind. The oil referred to is probably made by the Robineau Pottery Co. though they have no grounding oil unless you refer to the "Cherry Special Oil." The trouble with your color is probably due to having applied the oil too heavily causing it to take too much color. Any color applied too heavy will chip off. The only thing to do is to cover the design with asphaltum to protect it, leaving only the part exposed that is to be taken off and then etch the color off with hydrofluoric acid or a china eraser. Great care must be taken not to get the acid on the hands as it is very strong. Wrap a small piece of cotton on the end of a stick and dip it in the acid and apply to the vase rubbing it until the color is removed and then hold the vase under running water to remove the acid.

Oil can be applied again over the rough surface and dusted as before.

B. W.—Would it be practicable to use Matt colors for dusting a pattern? We admire the beautiful appearance of enamels before firing also the dry dusted work. Would one proceed in the same way as with ordinary dusting?

2. Can pottery be fired in an ordinary china kiln (mine is Revelation No. 3)? Would it be advisable to try to learn to do pottery from instruction by correspondence? Do you know of any one who teaches in this way?

3. I am sending you a drawing, would you kindly give me a pretty color scheme? I wish to use enamels (Cherry's) on Satsuma. I will number spaces to simplify the work.

1. Matt colors could be used but they are a little rough when fired, hard to clean, so are not practical for many things. They are dry dusted on the same as any other colors.

2. No, a pottery kiln is necessary, the heat is not great enough in an ordinary kiln. China can be fired in a pottery kiln. Quite a little could be learned by correspondence, though we do not know of anyone who is teaching it.

3. Outline around large flowers, between the two lines and lines in center, Chinese Blue, also Nos. 12, 9 and 15. No. 6 is Green Gold and also a firm band on either side of 16 and 13. No. 4 and 8 are Jasmine, No. 14 and remaining unnumbered circles are Lavender and centers of same are Chinese Blue, as is also No. 7. Nos. 5, 9 and 2 are Orange No. 3. Some of small circles are Chinese Blue and some Orange No. 3. Nos. 1 and 10 are Florentine No. 2. No. 11 is Grass Green.

I. S.—I would like to learn to make jewelry and leather. What books would you advise?

Silver-work and Jewelry by H. Wilson is as good as any for jewelry though it is more useful to one who has some knowledge of the work. I do not know of any book for leather workers.

B. G.—One member of my class has been mixing Hasburg's Roman Gold with Campana's diluting medium for Haviland china. After firing small spots peeled off leaving glaze. Can you tell me what is the trouble?

Possibly the medium is not to be used for gold. Use a thin quality of Garden Lavender oil or if you cannot get that use turpentine.

[Additional answers are carried over till next issue on account of space.—Ed.]



WALTER K. TITZE - - - - - PAGE EDITOR
210 Fuller Avenue, St. Paul, Minn.

JARDINIERE

ALL black bands and stems and outlines in conventional are green bronze gold or green gold. Flowers, 1 part Jasmine Yellow Enamel and 1 part Jersey Cream, or with 1 part Jersey Cream and 1 part Canary Yellow (Cherry's). Leaves, Florentine Green No. 12, dots in Orange Red. Grey bands, 1 part Pearl Grey, 1 part Albert Yellow. Naturalistic motive in tones of yellow, Yellow Brown, Brown Green, Violet, with flowers of Yellow, Yellow Brown, shadows of Yellow Brown and Brown Green. Leaves in Yellow Green and Shading Green, Warm Grey.

Bird, head and tail in Violet of Iron with touches of Black, back in Yellow Brown and Brown Green with touches of Violet of Iron. Breast in Yellow Brown.

FRUIT BOWL (Page 213)

Adeline More

PAIN leaves with Shading Green and Yellow Green; lighter leaves are Apple Green and Yellow for Painting. Stems are Mauve and Apple Green. Apples are Yellow for Painting and Yellow Brown and Brown Green. The Bloom is Yellow Brown and Brown Green.

Second fire—Oil bowl and dust with 2 parts Glaze for Green and 1 part Ivory Glaze.

Third fire—Go over the painting again with same colors used in first fire.

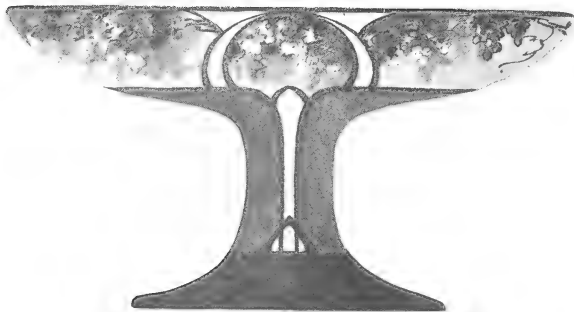


FRUIT BOWL—ADELINE MORE



FRUIT BOWL—ADELINE MOORE

(Treatment page 212)



MAY E. REYNOLDS - - - - - PAGE EDITOR
116 Auditorium Building, Chicago, Ill.

COMPORT, GRAPES

FIRST Fire—Outline the design in outlining ink, and put in tint in background of Peacock Blue. Paint in grapes in Crimson Purple, Violet and American Beauty. In the reddish tones use a little Pompadour, for the yellow grapes use Lemon Yellow, a touch of Apple Green and Yellow Green and Egg Yellow in the deep tones. Leaves in Apple Green, Yellow Green, Brown Green, Empire Green and Dark Green in the shadow leaves, Grass Green in the bright places. Finishing Brown, Violet of Iron and Yellow Brown in the background, also Trenton Ivory in the lighter tones of the background. Finishing Brown and Hair Brown and a touch of Best Black in the stems and veins. Lay in Roman Gold in the design.

Second Fire—Retouch grapes, go over the color in background tint if necessary with Peacock Blue and lay in gold for the second time in design.

PINES (Page 217)

M. Janie Launt

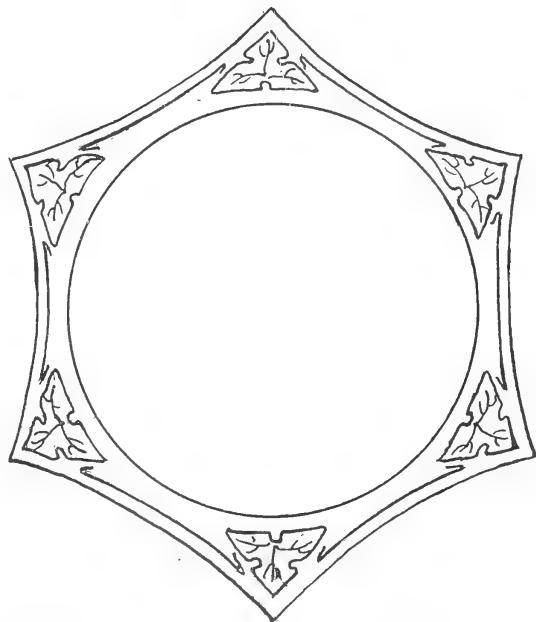
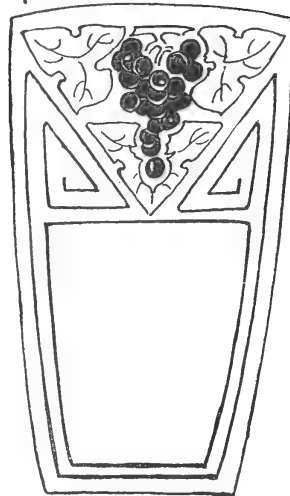
LIGHT needles are Brown Green and Shading Green; those in shadow are Violet and Yellow Green. Blossom is Violet with touches of Albert Yellow at tip. Stems Brown Green with accents of Hair Brown. Background Light Grey with touch of Green.

BOWL (Page 217)

M. Janie Launt

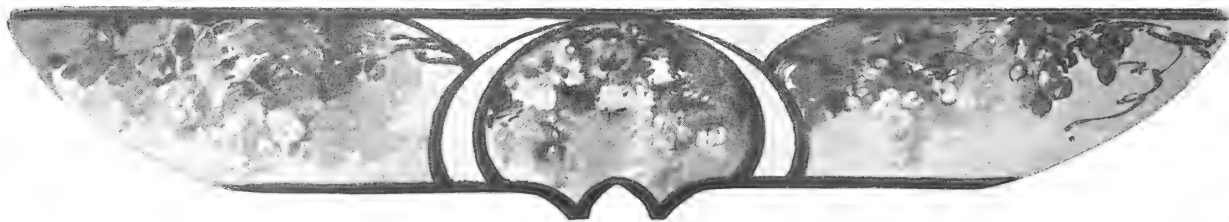
PINE cones, front view, Orange Yellow toned with Black and a touch of Hair Brown. Pine cones, side views Yellow Green with a touch of Brown. Dark needles and lower band Shading Green toned with Black. Light needles and upper band Apple Green with touch of Shading Green. Background of panels tint of Yellow Green very light. Outlines, where used, of Hair Brown with touch of Shading Green.

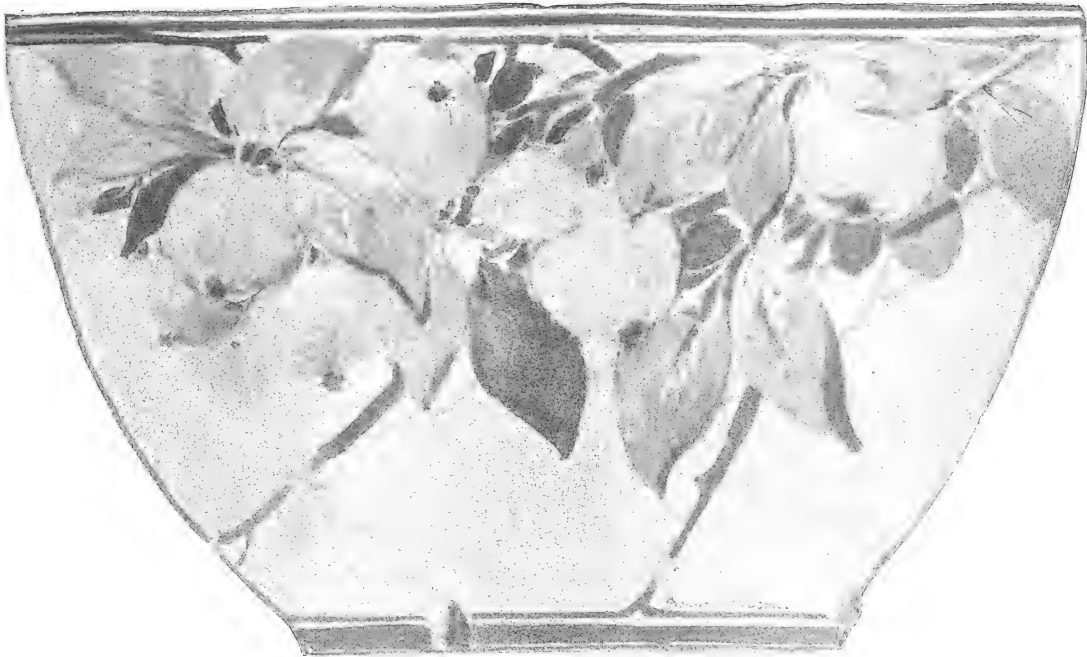
panel for jar



TOP OF JAR

MARMALADE JAR—HENRIETTA BARCLAY PAIST
(Treatment page 203)



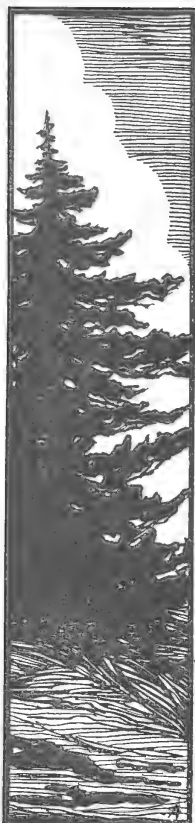


FRUIT BOWL—ADELINE MORE

(See also pages 212 and 213)



WINDOW BOX DESIGN, DESIGN FOR ENDS—MRS. VERNIE LOCKWOOD WILLIAMS (Treatment page 208)



THE WHITE PINES

FOR many centuries the White Pines have shared their divided glory of sunshine and shade, of snow and rain, and the rise and set of sun. They have spread their breadth day and night in the mountain ranges and in the valley plains. The pine seeds that wrought miracles—that gave mankind all there is of perpetual and beneficial force—the fruitage that built homes for humanity 🌲 🌲

Are we giving the greatest prophecy to the future of the pines? Let us lead the younger race of pines over the leagues of idle lands, so that this great step shall cease the starved soils, and make the swaying forests the Mother of every industry and science 🌲 🌲

—Agnes L. Scott



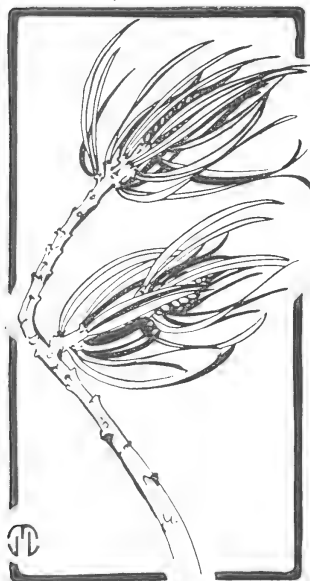
CORSICAN PINE

CORSICAN PINE

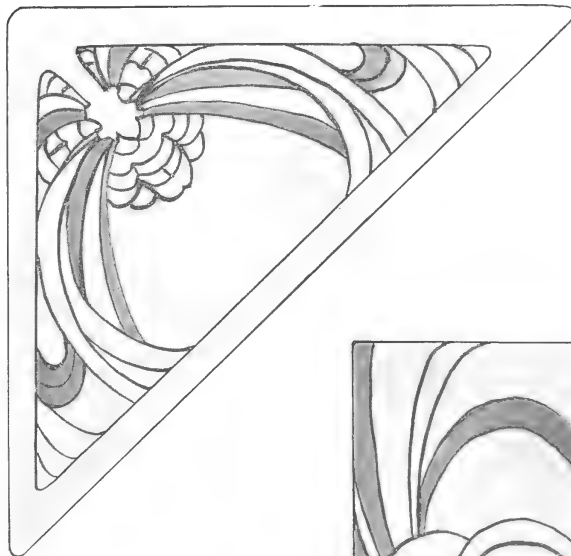
M. Janie Launt

LIGHT needles are painted with Apple Green and Shading Green. Needle in shadows are Apple Green and Shading Green with a touch of Black. Outline all needles

with a deeper value of the same color obtained by adding a greater amount of Black to the colors. The tips of branches and light part of cones are Yellow Green with a touch of Hair Brown. Stems are Hair Brown with a little Yellow. Outline with stronger value of same color.



CORSICAN PINE



TREATMENT FOR CORNER AND PANEL

M. Janie Launt

CONES—Back of cones and black spots Yellow Green, Other parts Hair Brown. Needles, Moss Green and Shading Green in light ones; add Black to the following colors for darker ones. Background, Moss Green, Yellow Green and Ivory.



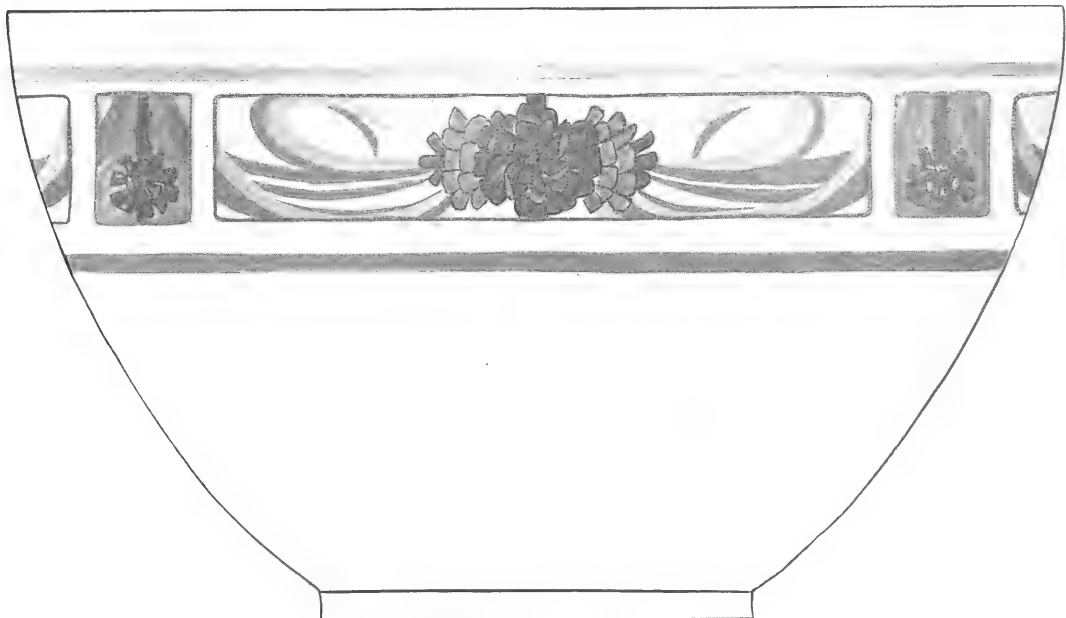


PINUS STROBUS

(Treatment page 214)

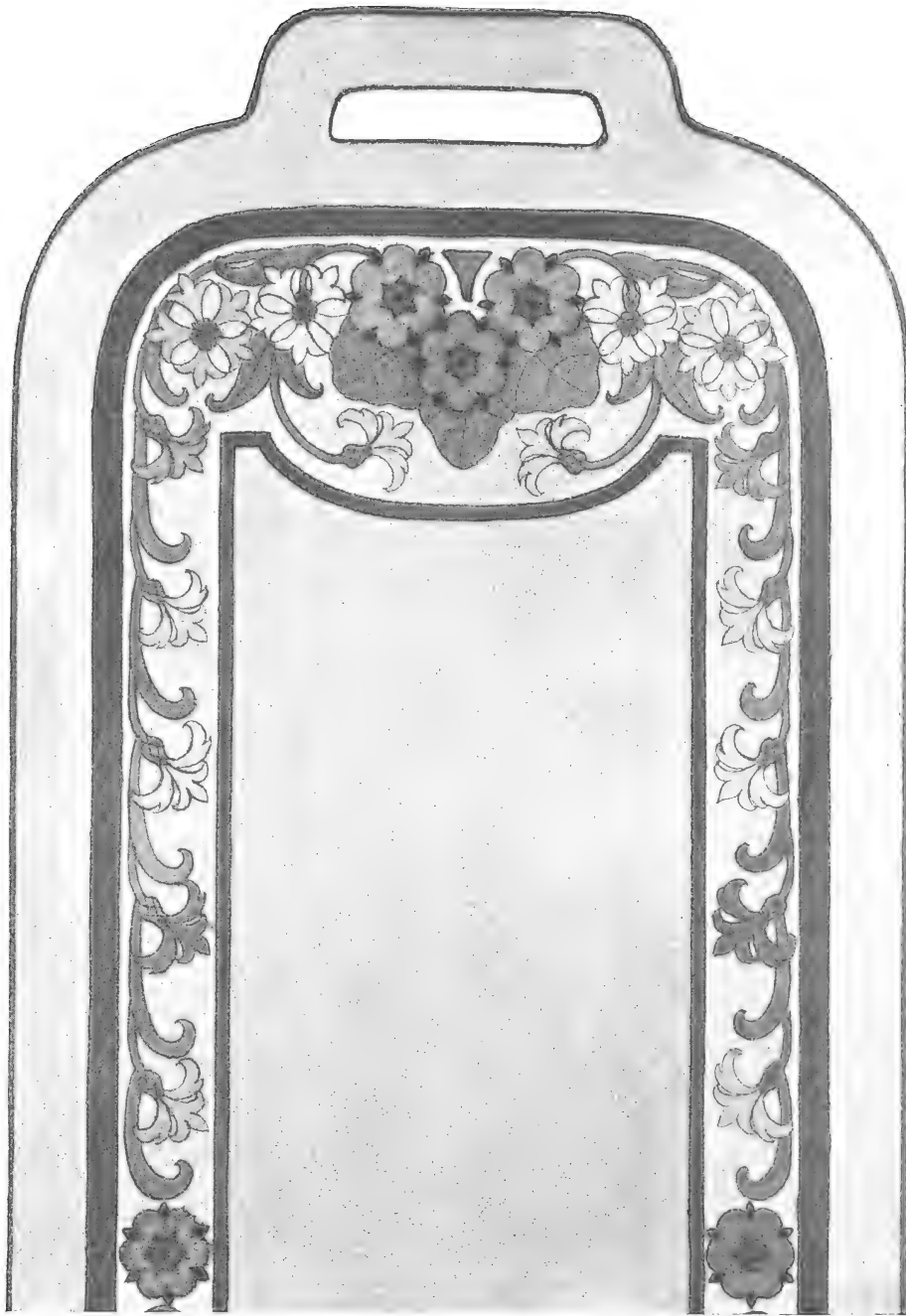


PINUS RESINOA—RED PINE



BOWL—M. JANIE LAUNT

(Treatment page 214)



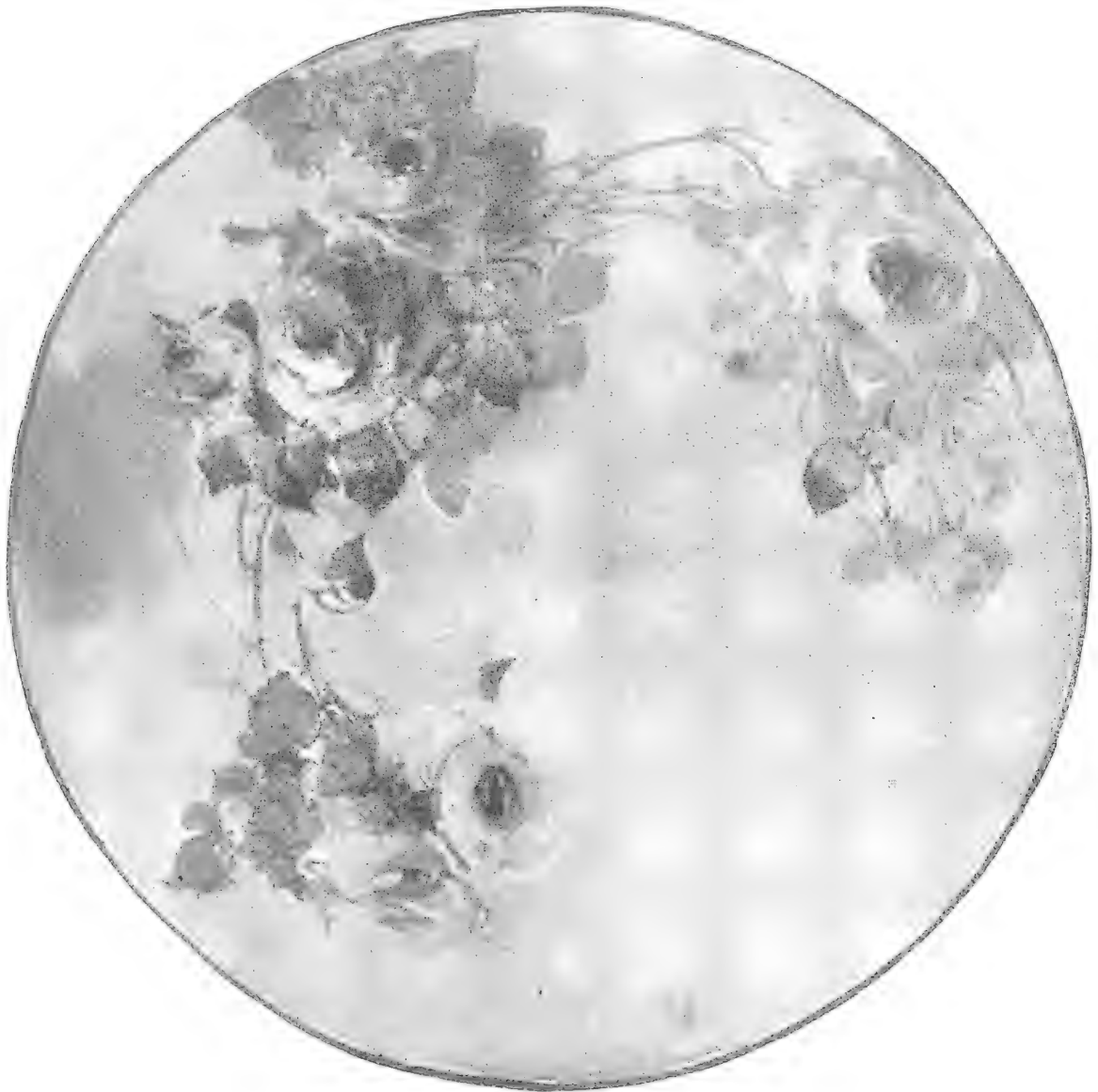
SANDWICH TRAY—LOLA A. ST. JOHN

PAIN'T the outline and small dots in centers of flowers with Black. The dark bands around the design and hexagonal forms in center of primroses are Green Gold. Tint outer light band on tray with Dark Grey and a little Albert Yellow. Second Fire—Oil the primroses and dust with Water

Blue. Oil the leaves and stems and calyx of ragged robins and dust with Florentine Green, ragged robins are oiled and dusted with Grey Blue. Centers of flowers are oiled and dusted with 1 part Albert Yellow and 4 parts Ivory Glaze. Retouch Gold.

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, MAY 1916

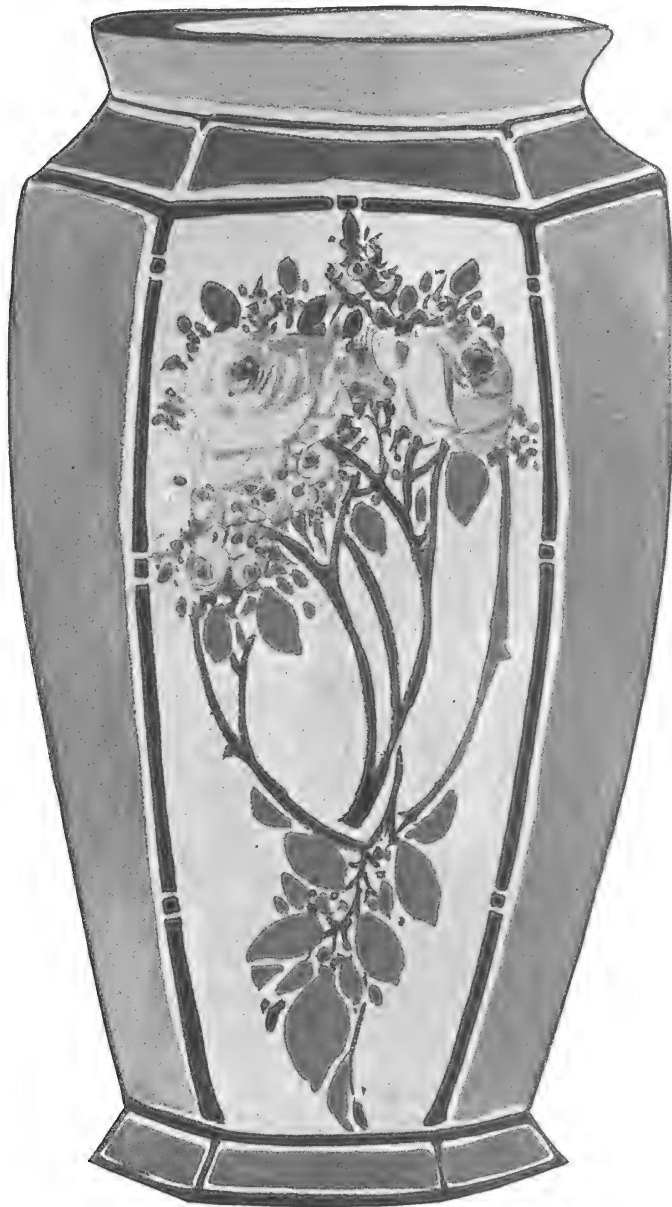


ROSE PLATE—ADELINE MORE

WASH in the lightest tones of the roses with a very thin wash of Blood Red and the darker tones with Blood Red and a little Ruby. Light leaves are Apple Green and a little Yellow Green shaded with Brown Green. Dark leaves are Shading Green and Copenhagen Blue and a little Brown Green.

Shadows are Copenhagen Blue and Apple Green, with Blood Red and Yellow Brown washes around the flowers.

Second fire.—Retouch where necessary with same colors as in first fire.



VASE—ADELINE MORE

OIL the light panels and dust with 2 parts Pearl Grey, 2 Bright Green, 1 Ivory glaze. Oil the dark tones and dust with 3 parts Bright Green, 1 Water Lily Green. Put on Gold bands and fire.

Second fire.—Roses and buds are painted with a very thin flat wash of Rose. Dark green touches in stems and around

roses are Shading Green and Copenhagen Blue; the light green is Apple Green and Yellow Green.

Third fire.—Wash background in rose panels with Apple Green very thin, then dark color in roses with Rose and a little Ruby and Blood Red. Retouch Gold.



CHANTICLEER PLATE—ADELINE MORE

PAIN'T the back and neck of bird with Yellow Brown and Brown Green, the comb, beard and around the eyes with Carnation and Blood Red, the tail with Hair Brown and Dark Grey, wings in Dark Grey, the breast with Yellow Brown and Blood Red. Then paint leaves with Yellow Brown and Brown

Green, the berries with Yellow Red and Blood Red.

Second fire—Paint upper half of background with Yellow Brown and Brown Green; lower half is Violet and Blood Red, using more Blood Red on the darker tones, and add Brown Green for the dark tone at the bottom.

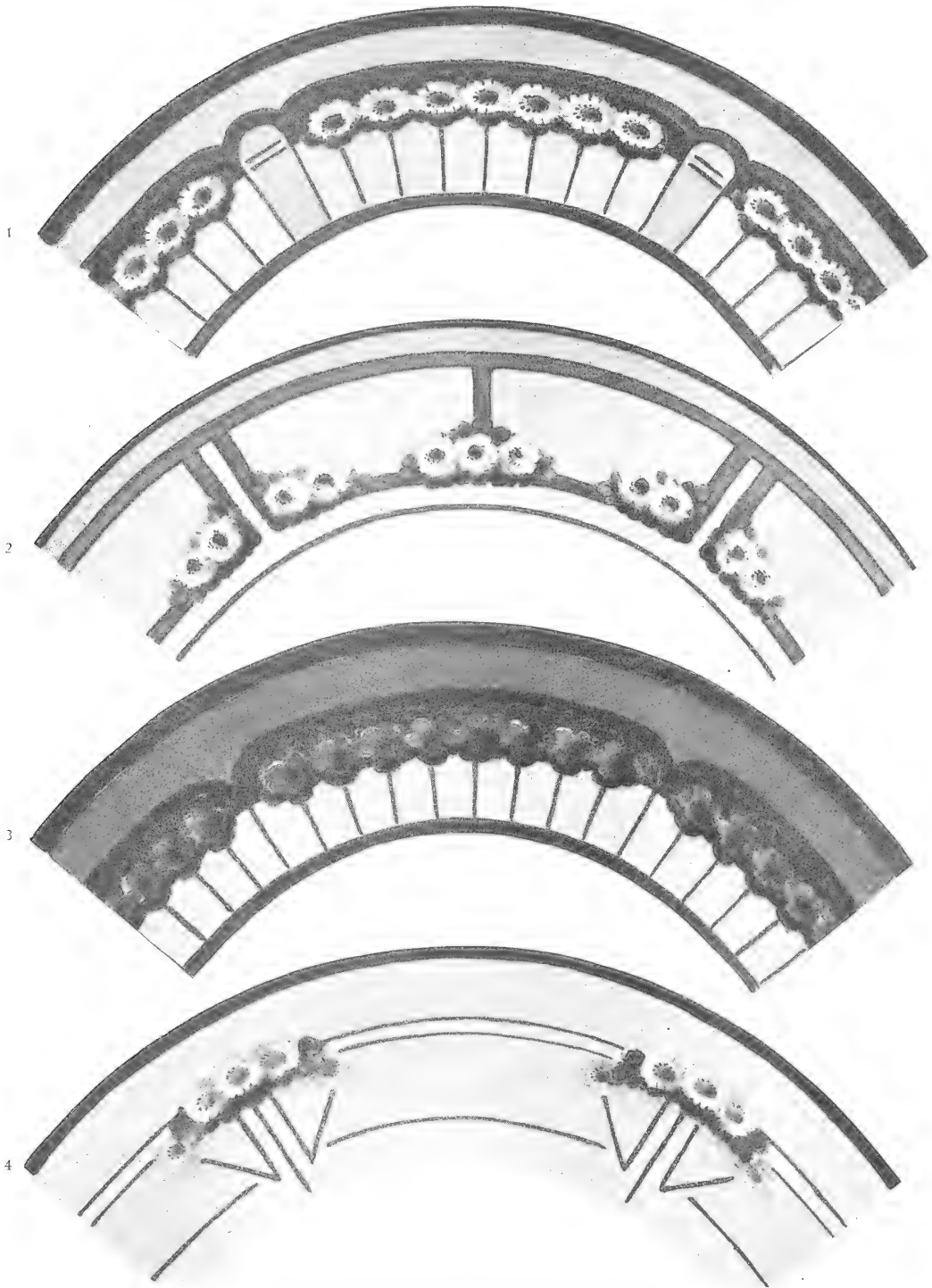


PLATE BORDERS—MINNIE G. MYERS

NO 1. Paint daisies with a thin wash of Rose and shade with the same. Centers are Albert Yellow shaded with Yellow Brown; the dark dots are Blood Red. The leaves under the daisies are Apple Green and Albert Yellow shaded with

Brown Green. Dark background above daisies, the dark band at the edge of plate, the outline around bands and the vertical lines are Gold.

Second fire.—Paint the two narrow bands with Apple

Green, a little Yellow Green and Copenhagen Blue. The background under daisies is Albert Yellow and a little Dark Grey. The wide light band at edge and the panels between daisies are Rose and a little Blood Red.

No. 2. Coloring same as in No. 1. The light space between the daisies and the inner dark line is left white.

No. 3. Flowers are painted with Albert Yellow and shaded with Yellow Brown. Centers are the same with Blood Red and Yellow Brown for the stamen. Leaves are Yellow Green, Apple Green and a little Brown Green. Paint shadow leaves under the other leaves with Violet and a little Blood Red. Dark background above flowers, wide band at edge of plate, vertical lines and outline of two narrow bands is Gold.

Second fire.—Paint the color in the two narrow bands with

Yellow Green and Dark Grey, and the wide band near the edge with Albert Yellow, a little Yellow Brown and a little Dark Grey.

No. 4. Paint light part of daisies with a very thin wash of Violet and shade with Violet and Deep Purple. Centers are Albert Yellow and Yellow Brown. Leaves are Apple Green and a little Yellow, shaded with Shading Green and Brown Green. Dark leaves under flowers are Apple Green, Shading Green and Copenhagen Blue. Shadow flowers are Violet and Blood Red. All dark bands are Gold.

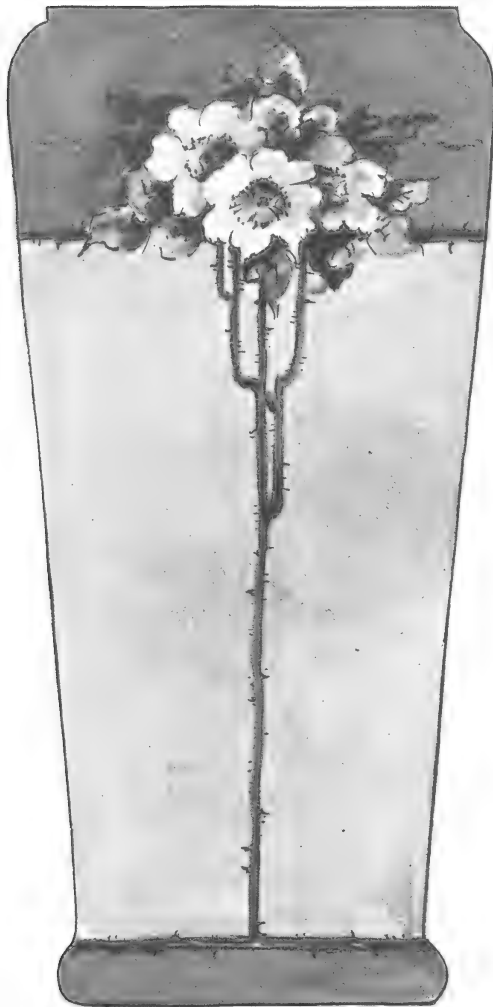
Second fire.—The tint between the daisies and edge of plate is Violet and a little Dark Grey, the remaining tint to the inner dark band is Albert Yellow and a very little Yellow Green.



PITCHER, CURRANT DECORATIONS—MRS. F. C. McGAUGHY

PAIN'T currants with Yellow Red, Blood Red and a little Ruby. Leaves in Lemon Yellow, Yellow Brown, Yellow Olive and Brown Greens. Shadow ones in Copenhagen Blue. Background delicate blue above left side of design,

then Lemon Yellow, Yellow Brown and Brown Green, using background colors over shadow leaves in second or third firing. Retouch with same colors.



WILD ROSE VASE

Dorris Dawn Mills

USE Rose for the roses. Albert Yellow in the centers with Yellow Brown and Brown in the dark places. Leaves Albert Yellow, Apple Green with Brown Green and Shading Green in the dark parts. Stems Apple Green and Yellow shaded with Brown Green. Thorns Blood Red. Shadows Blood Red and Deep Blue Green. Tint with equal parts of Violet No. 28 and Apple Green, having the band at top and bottom darker.

PLANT ANALYSIS (Page 7)

BLACKBERRY

M. H. Watkeys

OUTLINE is Black. Flowers are white with yellow centers for which use Albert Yellow. Stamens are Yellow Brown. Stems near blossoms are Apple Green and a little Yellow to which add a little Blood Red for the next tone and the darkest tone at the bottom is Blood Red, a little Violet and Dark Grey. Lightest leaves are Apple Green and a little Violet and Albert Yellow. For the next tone add a little

Shading Green and for darkest leaves use Shading Green, Brown Green and a little Yellow Green. Background is Yellow Brown and Dark Grey in just a light tone.

WILD AZALEA

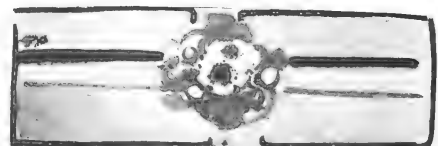
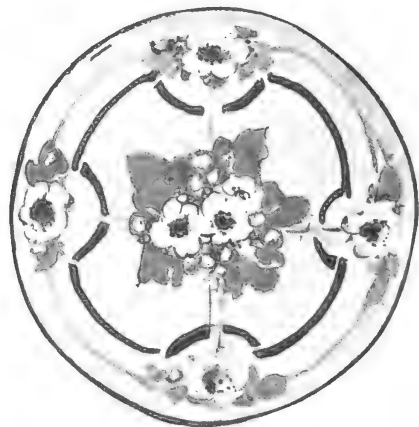
Outline with Black. Lightest tone in flowers is a very thin wash of Blood Red and a touch of Yellow Brown. Darker tone is Rose. Stamens are Blood Red used a little heavier. Stems and lightest leaves are Apple Green and a little Albert Yellow. Darker leaves are Apple Green, a little Yellow Green and Dark Grey with a little Brown Green and Shading Green added for the darkest tone. Background Dark Grey and a little Albert Yellow.

THIMBLE BERRY

Outline with Black. Blossoms are Rose with a little Ruby added for the shading. The lower petals in the half turned blossom are a very thin wash of Blood Red and Violet. Buds are Blood Red and a little Ruby. The lower stem at the right is Blood Red and Violet with a very little Ruby. Dark Grey added at the bottom. The remaining stems are Apple Green and a little Dark Grey at the top with Shading Green added at the bottom. Light leaves are Apple Green and Albert Yellow with Shading Green, Dark Grey added for the shading. Dark leaves are Shading Green, Yellow Green, Dark Grey and a little Brown Green. Background is shaded from Albert Yellow to Violet and Apple Green.

JEWEL WEED

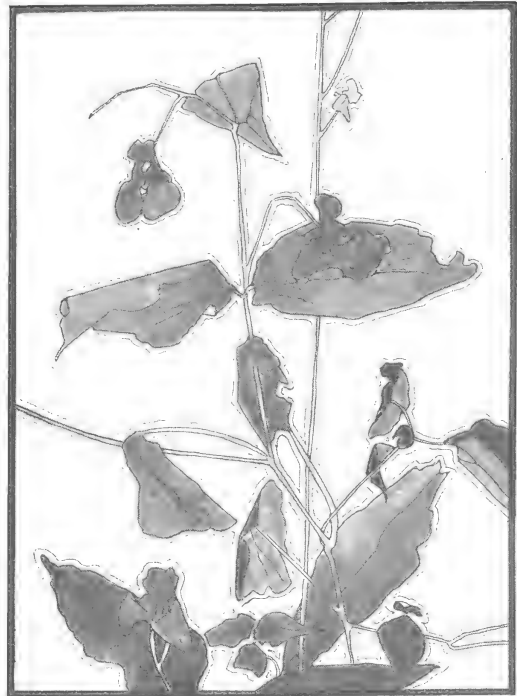
Outline is Black. Flowers are Albert Yellow. Stems are Apple Green and Albert Yellow. Light tone in leaves that are partly turned over is Albert Yellow, a little Yellow Green and Dark Grey, the remainder of leaves is Brown Green, Yellow Brown and a little Yellow Green with a little Shading Green added for the darkest tone. Background is Pearl Grey and a little Albert Yellow.



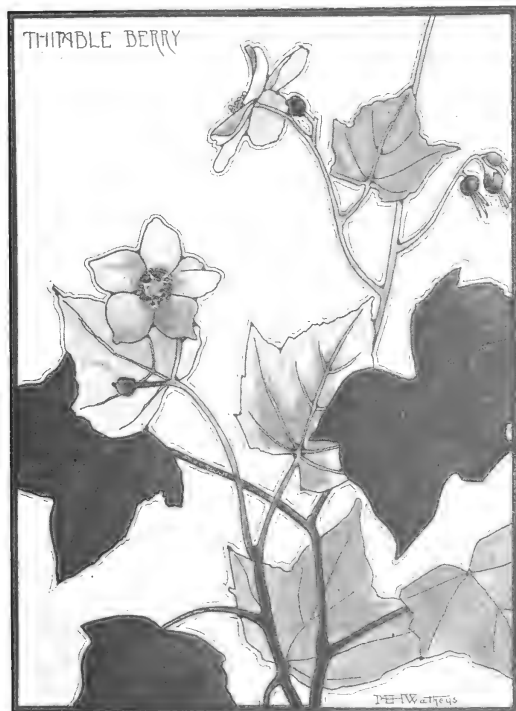
BOX, HAWTHORNE—KATHRYN E. CHERRY (Treatment page 8)



BLACKBERRY



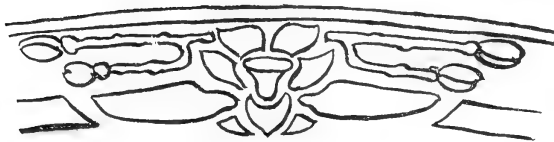
JEWEL WEED



THIMBLE BERRY



WILD AZALEA



Border for Plate or Platter.

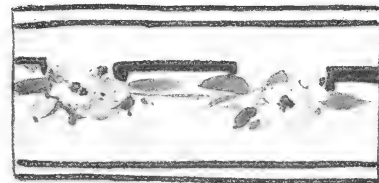
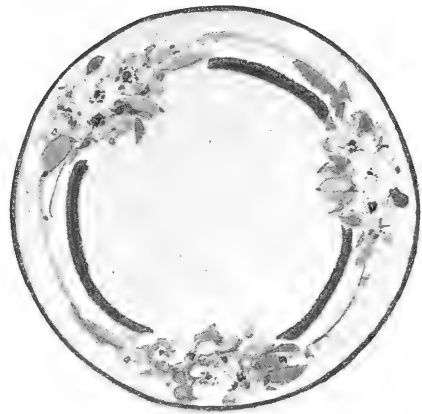
PLATE (Color Study)

Katherine Lindsay Perkins

Gold with red outlines.



To be used for sides of cup.



BOX—FORGET-ME-NOTS

Kathryn E. Cherry

THE light forget-me-nots are Deep Blue Green and a little Sea Green. The dark ones are Banding Blue and a little Copenhagen Blue, centers are Albert Yellow and Yellow Brown. Stamens are of the Dark Blue. Leaves are Apple Green, a little Shading Green and Copenhagen Blue. Use less Apple Green for the darker ones. Background is Deep Blue Green and a little Violet. Bands are Gold.



DAISIES AND BUTTERCUPS (Color Study)

Edna Selena Cave

FIRST draw design in India ink. After this is accomplished wash in a background of warm grey or tan. For buttercups use Albert Yellow, Orange and a little Grass Green in the centers. For daisies wipe high lights from wash of background color leaving white of china for petals, using Albert Yellow for high lights, Orange or Yellow Ochre for centers. The stems may be made with Grass and Night Green using the former for light and latter for dark tones. Outline in Black or dark tones of same color. This study would work up particularly well on a vase or bowl.



BOX, HAWTHORNE (Page 6)

Kathryn E. Cherry

LIGHTEST part of flower is left white and a little Yellow is washed over it in the second fire. The darker tone is Rose. Centers are Albert Yellow, shaded with Yellow Brown and Brown Green. Stamens are Brown Green and a little Yellow Brown. Buds are Rose with a little Blood Red added for the shading. Leaves and stems are Shading Green, Copenhagen Blue and a little Dark Grey. Background in center of lid and top and bottom of box is Apple Green and a little Copenhagen Blue. The edge of lid and center of box is Rose and a little Albert Yellow. Bands are Gold.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, JUNE 1916



SEMI-CONVENTIONAL PLATE, ROSES—KATHRYN E. CHERRY

OIL the dark grey tones in the medallion between the roses and the grey band near the edge of the plate and dust with Florentine Green. Oil the large background space in the same medallion and dust with Pearl Grey and a little Albert Yellow. Paint the realistic roses with a thin wash of Rose and shade with the same color used a little heavier. Leaves

are Apple Green and a little Yellow. Dark leaves are Shading Green and Copenhagen Blue. All of the black tones in the conventional part are Green Gold. Centers of conventional roses are Yellow Red.

Second Fire—Retouch roses where strengthening is needed with Blood Red and Rose. Retouch Gold.



VASE, BIRDS AND YELLOW DAISIES—ADELINE MORE

(Treatment page 16)



VASE, BIRDS AND YELLOW DAISIES--ADELINE MORE

(Treatment page 16)



BORDERS—W. K. TITZE

WHICH can be applied to all shapes, lengthened and shortened as desired.

No. 1—Conventional design in gold, rose motive can be painted in with enamels or color. Paint in the roses with any standard pink or rose. Leaves in the different tones of greens, greys and purples. Use Deep Blue Green for the suggestions of Forget-me-nots.

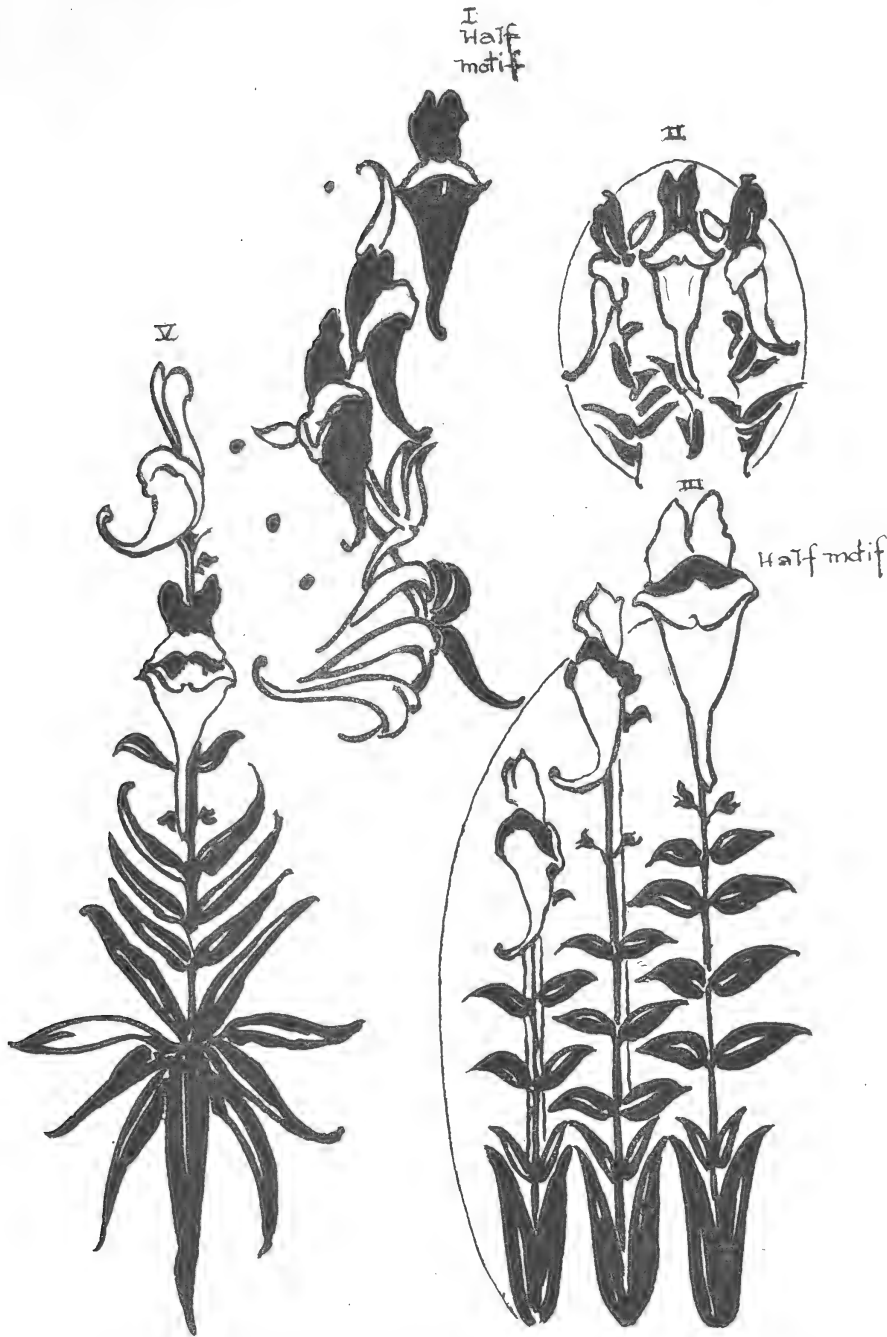
No. 2—Lines and basket motive are gold. Bands are Grey Green. Flowers any standard pink or rose. Leaves in the different tones of green and violet.

No. 3—Forget-me-not motive in Gold outlined with Black. Centers with Italian Pink enamel. Band is Turquoise Blue. Background of the realistic spray is, Yellow, Yellow Brown, Deep Blue Green and Violet. Leaves Yellow Green and Brown Green.



BOWL IN ELDERBERRIES—MRS. F. C. McGAUGHY

(Treatment page 16)



FLOWER DRAWING, BUTTER AND EGGS—MARION L. FOSDICK

HALF motif No. I and II. Oil light part of leaves and dust with equal parts Florentine Green and Bright Green. Oil light part of flowers and dust with Yellow for Dusting. All dark tones are Gold.

Motif No. III. Oil leaves and stems and dust with Water Green No. 2 and the light space in stems with Bright Green. Dark tone in flower is dusted with Deep Ivory and the light tone with Yellow for Dusting.

Nos. IV, V. All dark tones are Gold. Paint a thin wash

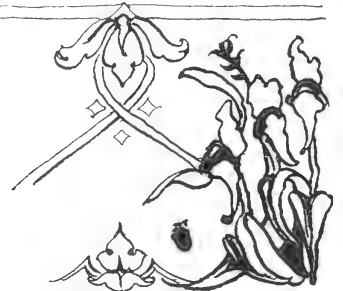
of Yellow Lustre over the flowers for the second fire and re-touch Gold. Paint light green lustre in light places in leaves of No. V.

No. VI. Oil leaves and dust with Water Lily Green and a little Dark Grey. Stems are dusted with Mode. The dark part of flowers is dusted with Coffee Brown and the light part with Yellow for Dusting.

No. VII. Semi-Conventional border—all dark tones,

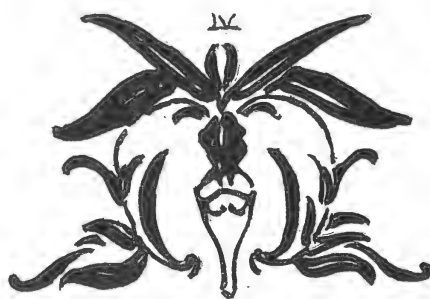
(Continued on page 16)

Flower drawing

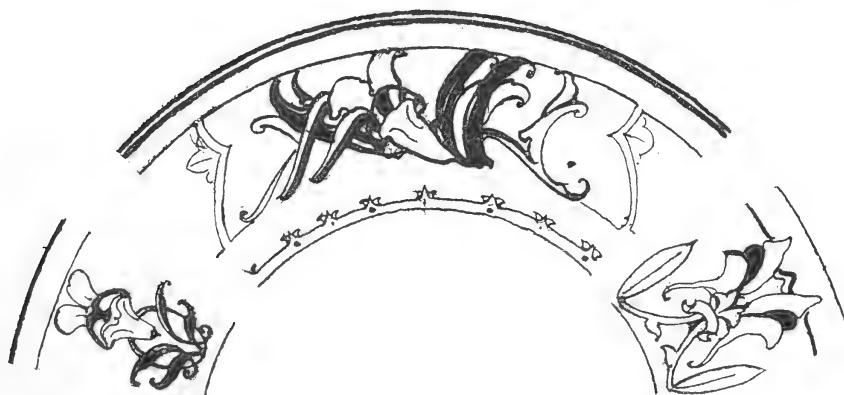
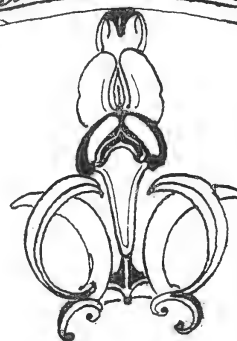


FLOWER DRAWING, BUTTER AND EGGS—MARION L. FOSDICK

VI Half motif



Conventional.



FLOWER DRAWING, BUTTER AND EGGS—MARION L. FOSDICK

(Continued from page 13)

bands and stems are Gold. Leaves are painted with Apple Green and a little Yellow Green. Flowers are Albert Yellow and a little Yellow Brown. The diamond shaped figures are Yellow Brown and Yellow Red and also touches of it in the small light space in flowers.

No. VIII. Oil the flowers and dust with 2 parts Cameo and 1 part Peach Blossom. All dark tones are Green Gold. The light bands are a grey, painted with Dark Grey.

No. IX. Outline and dark tones are Gold. Leaves are oiled and dusted with Bright Green and the flowers with Grey Blue. The large space in the design in the border is Bright Green. The wide plain border may be painted with Dark Grey and a little of the Grey Blue.

No. X. Large motif and Border No. 1—Outline with Dark Grey and a little Black. Paint leaves and stems with Apple Green, a little Yellow Green and Dark Grey. Light part of flowers with Albert Yellow and the dark tone with Yellow Brown. The bands with Yellow Brown and Dark Brown.

Border No. 11 and III. All dark parts of design are Gold. Leaves are painted with Apple Green and Yellow Green and flowers with Albert Yellow and a little Yellow Brown. The wide bands are Albert Yellow and a little Dark Grey.

BIRDS AND YELLOW DAISIES (Pages 10, 11)

Adeline More

OIL the vase with Dusting Medium. Pad the oil until it is quite dry. The pad must be free of oil after padding. Allow vase to stand one-half hour then dust with Glaze for Green, then fire.

Second Fire—Paint birds with Yellow for Painting on breasts, heads Yellow Brown and Blood Red; backs Yellow Brown and Dark Green, with Black in darkest places in the wings and tails. The feet are Yellow Brown and Brown Green. Stems are Mauve and Brown Green. The flowers are Albert Yellow, Yellow Brown, Yellow Red. Auburn Brown in the centers of flowers. The leaves are Brown Green.

Third Fire—Use same colors used in the second fire, wash some Violet touches around the flowers. Use Mauve, Yellow Brown and touches of Brown Green.

BOWL IN ELDERBERRIES (Page 12)

Mrs. F. C. McGaughey

PAIN wide bands and bands forming panels in Deep Ivory. Lines are Gold. Leaves, Lemon Yellow, Yellow Green, Olive and Brown Green. and Yellow Brown in shadowy ones. Berries in Banding Blue, Violet Ruby and Black. Retouch with same colors. A cooler treatment would be to use Copenhagen Grey bands, White Gold lines and shadow leaves in greys.

COCKATOO VASE (Supplement)

Katherine Lindsey Perkins

DR in birds and background figures with Copenhagen Blue and fire. For second firing, tint whole vase with special oil and dust in Pearl Grey 3 parts, Pink 1 part for center. Shading Green and Violet at bottom, blending into Grey Green. Shading Green and Banding Blue and Grey for Flesh at very top. Wipe out background figures and go over with Violet, Grey Green, Copenhagen Blue and Shading Green, mixing the colors in the different leaves to make a harmonious

whole. Flowers shade toward a yellow at the ends. The study having been photographed from a colored study, the darkest spots were yellow in the original. The birds are Albert Yellow and Yellow Brown on the necks and breasts and dark spots in tails. Yellow Green on heads in half tone, and the greyish tones are shaded from light blueish violet into Banding Blue, Violet and Copenhagen Blue. Bills greyish green and blue.

Last Fire—Strengthen all colors bringing into prominence the principal parts. The yellow of breasts is toned down with Yellow Brown and Grey on the tails. Violet and Brown touches in the branches.

FLOWER GARDEN BOWL (Supplement)

Dorothea Warren O'Hara

OUTLINE with Outlining Black. Enamels used are Warren O'Hara Color Co.'s soft Enamels. The very dark blue is Old Chinese Blue Enamel. The green is Green No. 2 Enamel. The orange red is Rhodian Red Enamel. The dark yellow is Old Yellow Enamel. The light yellow is Light Yellow Enamel. The white is Wareno White Enamel. The pink flowers are Old Chinese Pink Enamel. The two light red flowers are, equal parts of Lakey Red Enamel and Old Chinese Pink Enamel mixed together. Use Warren's Enamel Medium sparingly. Just enough to barely gather the enamel together, then thin with pure fresh turpentine, and grind on ground glass slab until creamy, so the enamel floats on easily from point of brush.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON

NATURALISTIC SECTION OF KERAMIC STUDIO

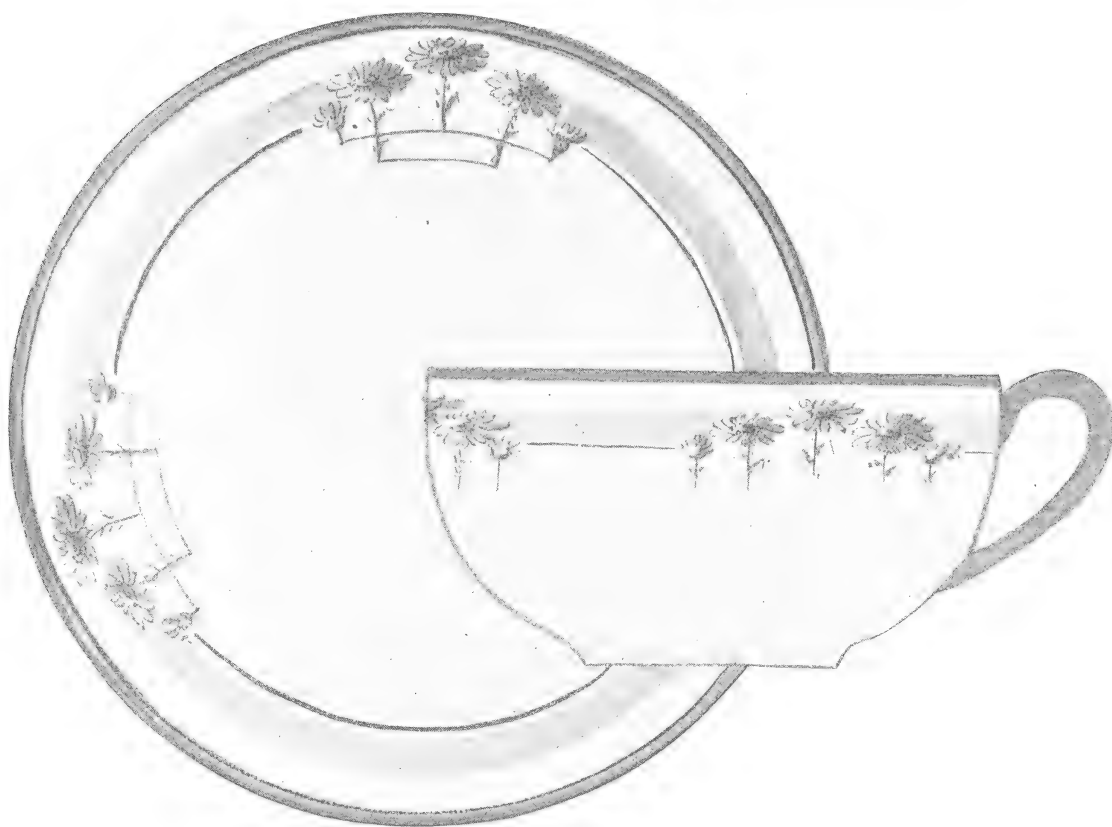
SYRACUSE, NEW YORK, JULY 1916



SHELL PLATE—ADELINE MORE

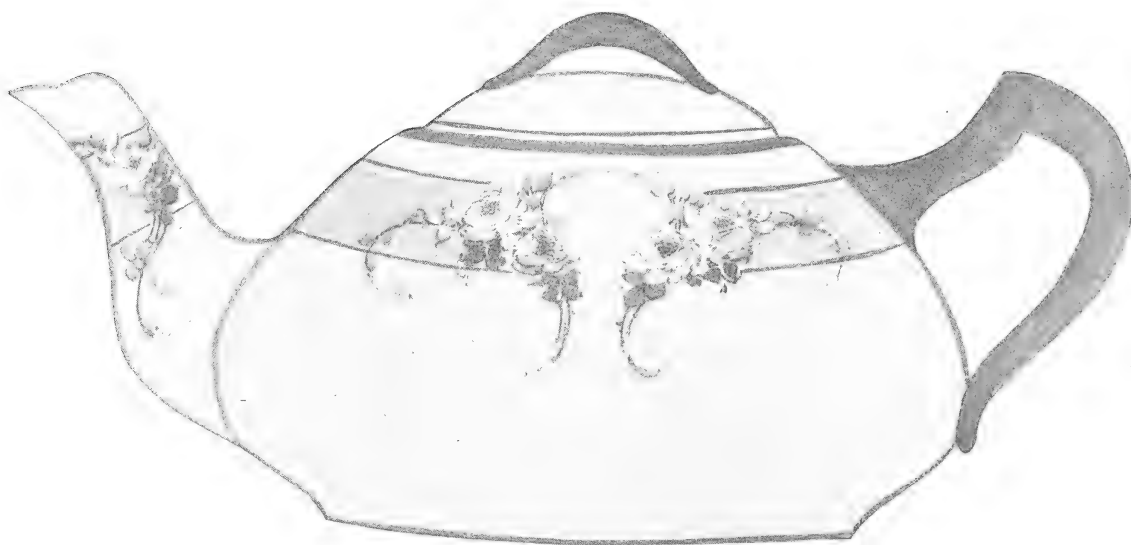
PAIN'T the large shell with a thin wash of Rose and a very little Yellow Brown and add a little Violet for shading. The inside of the large flat shell is Deep Blue Green with a little Banding Blue and Violet for Shading; the shadow from the shell in front of it is Blood Red, the dark edge is Violet, a little Blood Red and a little Dark Grey. The two small shells are Lemon Yellow with a little Violet and Brown Green for shading. The remaining shell is Violet, a little Blood Red

and Yellow, Brown and the dark center is Violet and a little Banding Blue. Dark background around shells is Copenhagen Blue, Violet and Blood Red. Water lines are Deep Blue Green and Turquoise or Sea Green. The sea weed is Albert Yellow and a little Apple Green. The light tint is Albert Yellow shaded into Blood Red and Violet, all should be applied very light.



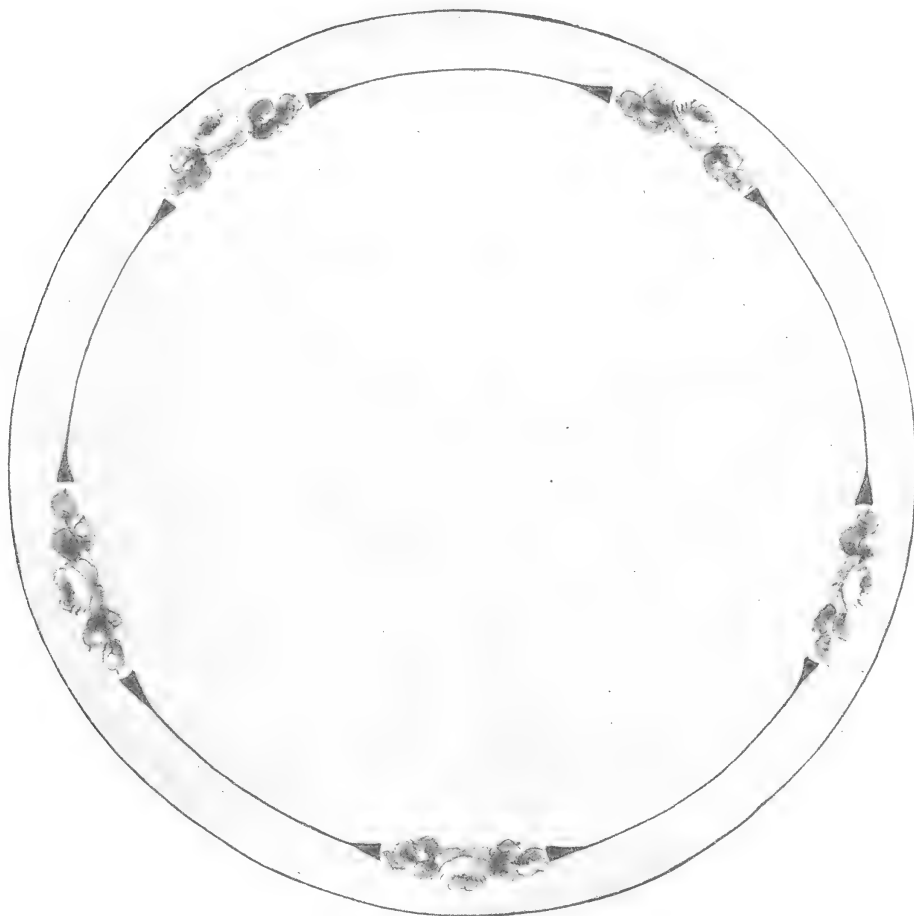
CUP AND SAUCER, ASTERS—MRS. F. C. McGAUGHY

Bands Lavender Glaze. Asters Banding Blue and Violet, Centers Yellow, Yellow Brown. Background Ivory and lines Gold.



TEA POT, ROSE DESIGN—MRS. F. C. McGAUGHY

(Treatment page 23)



SMALL PLATE, ROSE BORDER—DORRIS DAWN MILLS

Design between flowers Gold. Use Rose for roses, Albert Yellow, Apple Green, Brown Green and Shading Green for leaves. Tint very light cream.



1



2



3

SALTS AND PEPPERS—DORRIS DAWN MILLS

(Treatment page 23)

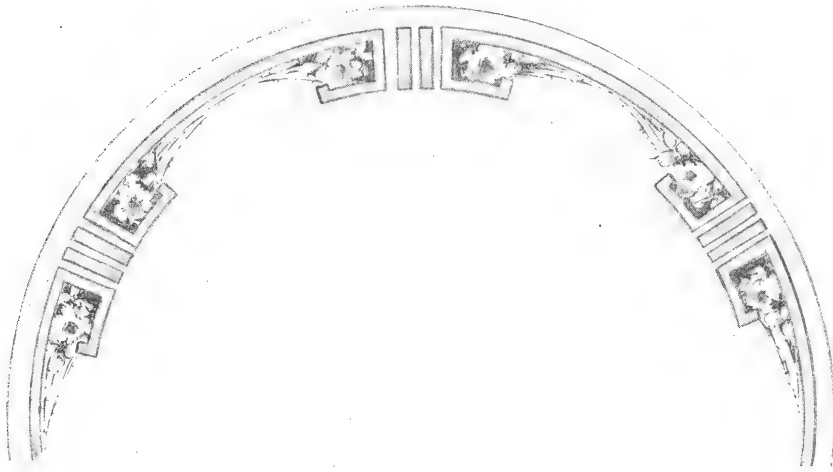
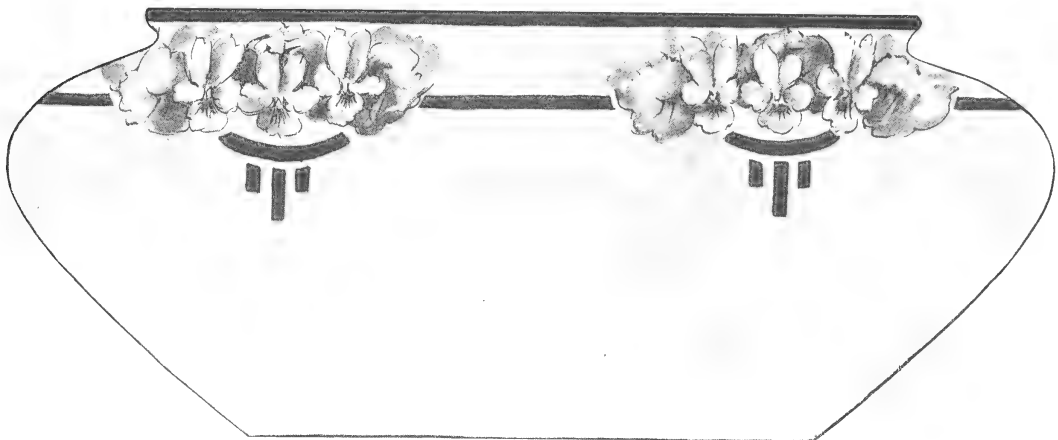


PLATE IN YELLOW ROSES—IDA NOWELS COCHRAN

R OSES painted delicately in Lemon Yellow, Yellow Brown and just a touch of Yellow Red in centers. Shadows under roses and on roses Brown Green. Leaves in Yellow, Yellow Brown, Brown Green, Auburn Brown and Yellow Green. Stems, Auburn Brown and Yellow Red. Shadows under roses and leaves, Brown Green. Conventional design outlined in Gold and painted in Yellow Brown Lustre. Background at edge, Brown Green, Auburn Brown and Yellow Green. Center of plate very pale cream color.



BOWL VIOLETS—DORRIS DAWN MILLS

Black bands Gold; light band at top Apple Green. Tint at bottom, light Albert Yellow. For flowers use Violet No. 2 and Deep Blue Green. Leaves Albert Yellow and Apple Green in the light part and Brown Green and Shading Green for the darks. Shadows Apple Green and Violet.



PLATE—KATHRYN E. CHERRY

PAIN'T roses with very thin wash of Rose leaving the high lights almost white, shade with the same color using it a little heavier. The light daisies are Deep Blue Green and a little Violet; the dark roses are Violet and Banding Blue; centers are Albert Yellow and Yellow Brown. Dark bands and

conventional leaves are Green Gold. The grey band near the edge of plate may be painted with Light Green lustre or with Apple Green and Yellow Green paint equal parts.

Second Fire—Strengthen flowers where it is necessary with the same colors as in first fire. Retouch Gold.

NATURALISTIC SECTION OF KERAMIC STUDIO

SUMMER SCHOOL NOTES

Mr. Marshal Fry's Summer School will open in July and last during August and September. It will be primarily a school of design in its application to handiwork, interior decoration and landscape painting.

One of the important courses will be overglaze ceramic decoration under Marshal Fry and special instructors. Various interesting wares of plain color, such as Wedgewood, Italian Capri, etc., will be used besides white china.

Table decoration will also be an important feature. An-

other interesting feature will be a class of drawing for children under Miss Ophelia Foley.

Students may select what courses they prefer and specialise in any branch of work. For particulars address Marshal Fry, Southampton, L. I., N. Y.

✕ ✕

Mrs. C. C. Filkins of Buffalo, N. Y., has opened a summer school for the month of July at her studio on Main St. where a course of study in acid etching, flown enamels, etc., will be given. Write to her for circulars and particulars.



ROSE PLATE, ADELINE MORE

R OSES are painted with a very thin wash of rose and shaded with the same color used a little heavier with a very little Violet added for some of the deeper shadows; light leaves are Apple Green and a little Albert Yellow and a little Brown Green added for the shading and strong touches. Dark leaves

are Shading Green, Copenhagen Blue and Brown Green. Shadow leaves are Dark Grey, Blood Red and Violet; background is a very thin wash of Lemon Yellow blended into Blood Red and Violet No. 2; stems are Brown Green and a little Blood Red.

SALTS AND PEPPERS (Page 19)

Dorris Dawn Mills

NO. 1. Tint cream. Wild roses are made with Rose. Centers Albert Yellow, Yellow Brown and Brown. Leaves Albert Yellow, Apple Green, Shading Green and Brown Green. Stems and shadows Blood Red and Deep Blue Green. Dark band at top and lap Gold.

No. 2. Top and band Gold. Tint cream band at bottom Russian Green. Roses made with Rose. Leaves as others.

No. 3. Darks, Gold. Bands Deep Blue Green. Forget-me-nots Deep Blue Green and a little Violet. Leaves same as others. Tint cream.

TEA POT, ROSE DESIGN (Page 18)

Mrs. F. C. McGaughy

OIL wide band and handles with special tinting oil and pad carefully, dust with a mixture of Pearl Grey 1 part, Ivory Glaze 1 part and Chrome Water Green 1-2 part. This makes a very pretty soft green. Paint roses first time with Rosa, retouch with Peach Blossom and touches of Ruby. Leaves in Yellow, Olive and Shading Green, shadows Copenhagen Green Blue. Lines in white gold. Handles may be same.



BOWL, OR PLATE DESIGN—W. K. TITZE

This design is prepared as the design on No. 2, using Florentine Green as the background. Water Green is a good color if a darker background is desired. Cut out the roses and spider web. Paint in roses with any standard make of Pink or Rose.

DOROTHY PERKINS ROSE (Supplement)

M. G. Myers

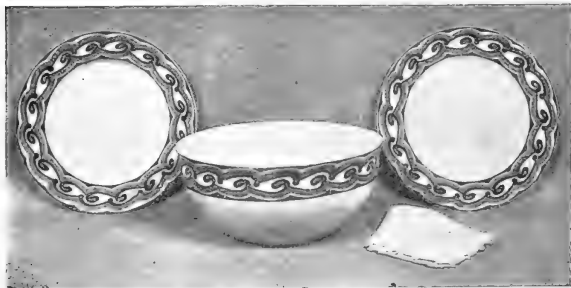
FIRST Fire—Use a thin wash of Yellow in light parts of roses and Carnation in warmer tones, or use some reliable Rose and Lemon Yellow for lighter and more Rose or a little Carnation in stronger tones. Violet and Yellow for cool shadows and add Violet to Carnation for warmer shadows. Paint the centers with Albert Yellow, Egg Yellow, Yellow Brown, with a touch of Yellow Green and Brown Green. For the very dark roses in shadow use Ruby with a little Black. Leaves, Albert Yellow, Apple Green, Yellow Green, Brown Green and Dark Green in the darkest values (in the first fire only). A touch of Brown or Carnation may be added to leaves and will give a warm tone. Use Violet and Albert Yellow and a touch of Brown Green for the trellis. The background may be left for second fire if so desired. Warm tones, Albert Yellow, Yellow Brown and Yellow Green. Cool tones, Violet, Violet and Apple Green and a little Copenhagen Blue, if desired.

Second Fire—Wash Rose over the lighter roses. Rose and Ruby over the dark ones. Touch up centers. Strengthen greens where necessary, also background. Add crisp little touches in both roses and leaves.

Third Fire—Draw background and roses together in light side by thin wash of Pearl Grey and Violet, on warmer side Ruby, Green or warmer Yellow as needed. Give the roses in shadow a thin wash of Blue.

WATER COLOR TREATMENT

Wash in light roses with Pink and Rose Madder, with a touch of Lemon Yellow, or Alizarin Crimson and a little Yellow and Vermillion. Use Violet and Yellow in shadows. Lemon Yellow and Indian Yellow with a touch of Green in centers. Stamens, Olive Green Lake, Hooker's Green and Burnt Sienna. Use the same colors for roses of darker value only more intense, with a touch of Cobalt Blue in the shadows and a little Green next to leaves, also some of the rose color in the leaves. Add more Cobalt in shadow roses, with touches of Purple Lake or Hooker's Green added to Alizarin Crimson or Carmine. Wash in light leaves with Lemon Yellow, Emerald Green or Hooker's No. 1. Use Hooker's No. 2 in darker values, warm with Burnt Sienna or suppress with Red used in roses or Violet as needed. Stems, Cobalt, Carmine and Olive Green Lake. Paint the trellis with a wash of violet made of Cobalt and Carmine and Olive Green Lake. Warm background, Gamboge, Indian Yellow and wash of Carmine below shadow roses. Cool tones, Green and Cobalt and Carmine with a touch of Indigo if desired.



JOSEPHINE YOUNG

Exhibition of the Ceramic Society of Greater New York

NEW ART BOOKS WORTH READING

Anita Gray Chandler

"The Appeal of the Picture," by Frederick C. Tilney, Illustrated. Dutton and Company, publishers. \$2.50. The author has given the fruits of his long experience in art teaching and criticism in this work which will enable one to really *understand* pictures, to get beyond the "I know what I like" stage.

"The History of Sculpture," by Harold North Fowler, Ph.D. Macmillan Company, publishers. \$2.00. Dr. Fowler has dealt in a most readable and instructive manner with the art of sculpture from its source in Egypt and Babylonia to its present state in Europe and America, even going so far as to give a list of the promising young sculptors of to-day who may be expected to be famous to-morrow. Both the ancient and modern methods of making statues has been described. The book is neither so deep as to confuse the casual reader, nor so shallow as to bore the scholarly. It is profusely illustrated with photographs of famous sculptures from all over the world.

"The Midsummer of Italian Art," by Frank Preston Stearns. Illustrated. Badger, publisher. \$2.00. Four of the greatest painters of all times—Michael Angelo, Raphael, Leonardo Da Vinci, and Corregio—are comprehensively discussed and compared. The art student will find this work most valuable.

TILE, CUP AND SAUCER (Supplement)

Wm. K. Titze

TREATMENT No. 1—Oil and dust all dark bands (leaves) and dark space behind flower motive with 1 part Dark Blue for Dusting, 1-2 part Mode and 1 part Glaze for Blue. Light spaces, use Glaze for Blue. All outlines and small bands to be Roman Gold. Flowers and buds are left white or White Gold can be used. Centers of flowers, Goldenrod enamel (Cherry's).

Treatment No. 2—If a soft green ground is desired use 2 parts Glaze for Green and 1 part Ivory Glaze. Second tone bands are Glaze for Green. Buds and flowers are White Gold Fire.

Second working—Dark spots (leaves) and ground behind flower motive, oil and dust with 1 part Water Blue and 1 part Dark Blue for Dusting. All outlines are Roman Gold, use the unfluxed over painted surface.

STUDIO NOTE

Miss Peacock's Antique Shop is open at 104 South Street, Freehold, N. J. Miss Peacock has been collecting beautiful old things, both here and abroad, for a number of years, and to these she has added other things modern, but still beautiful.

ANSWERS TO CORRESPONDENTS

E. R. E. I want to etch some china but have never done any of the work. Please tell me as much as possible about the process.

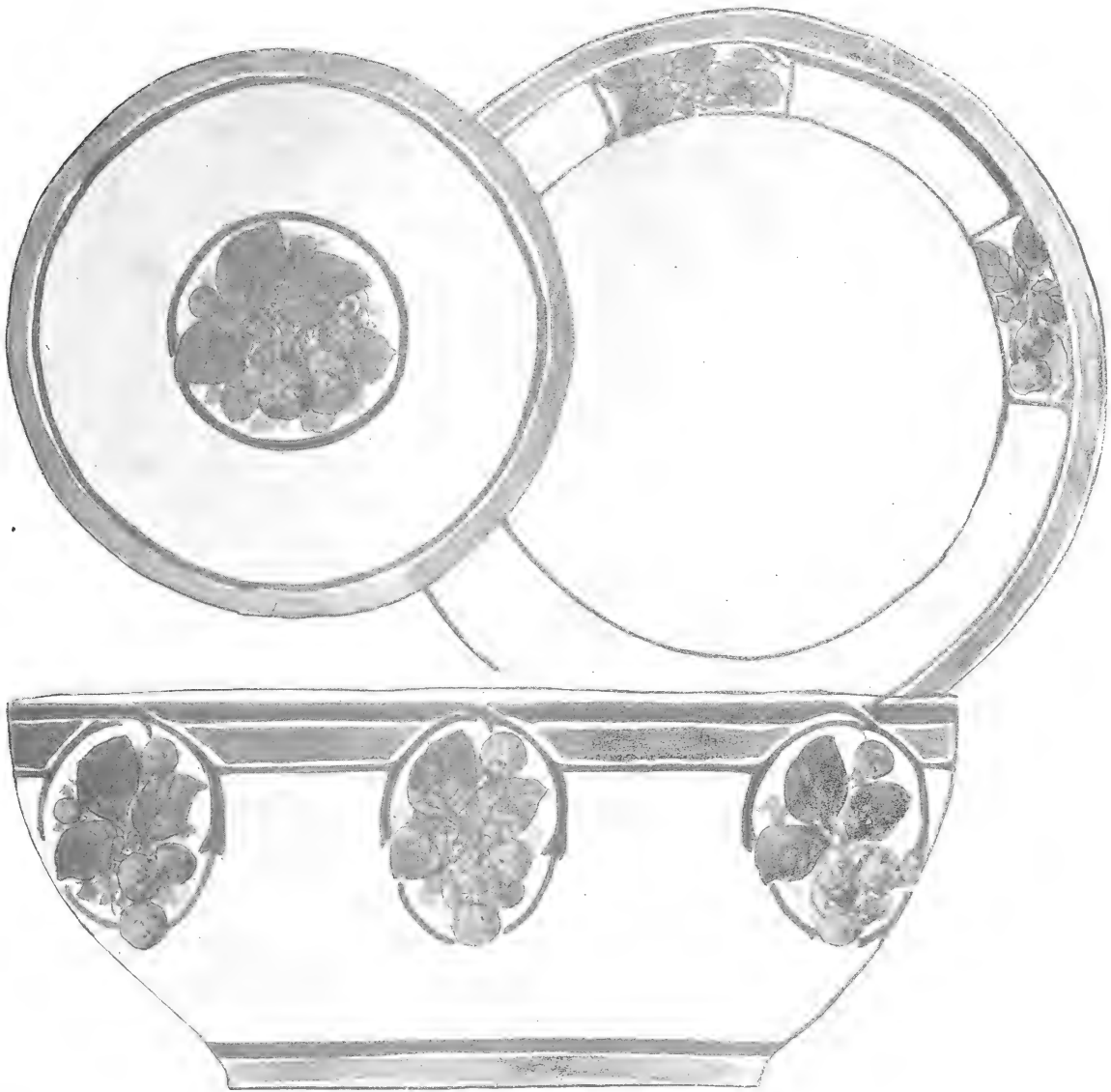
2. Also can you tell me any preparation I can get to touch up chipped places, the paint that chipped off is Black. If I could get some preparation to put on that would stand firing or better still stand washing and wear I would prefer that.

1. You will find a full treatment for etching in the Answers to Correspondents column for June.

2. There is no preparation to use. The only thing to do is to chip off all that you can and paint it again and fire, though there is danger of more chipping the next time. The color can be painted on and when thoroughly dry a coat of white shellac paint over it and this will wear if not washed too often.

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, AUGUST 1916

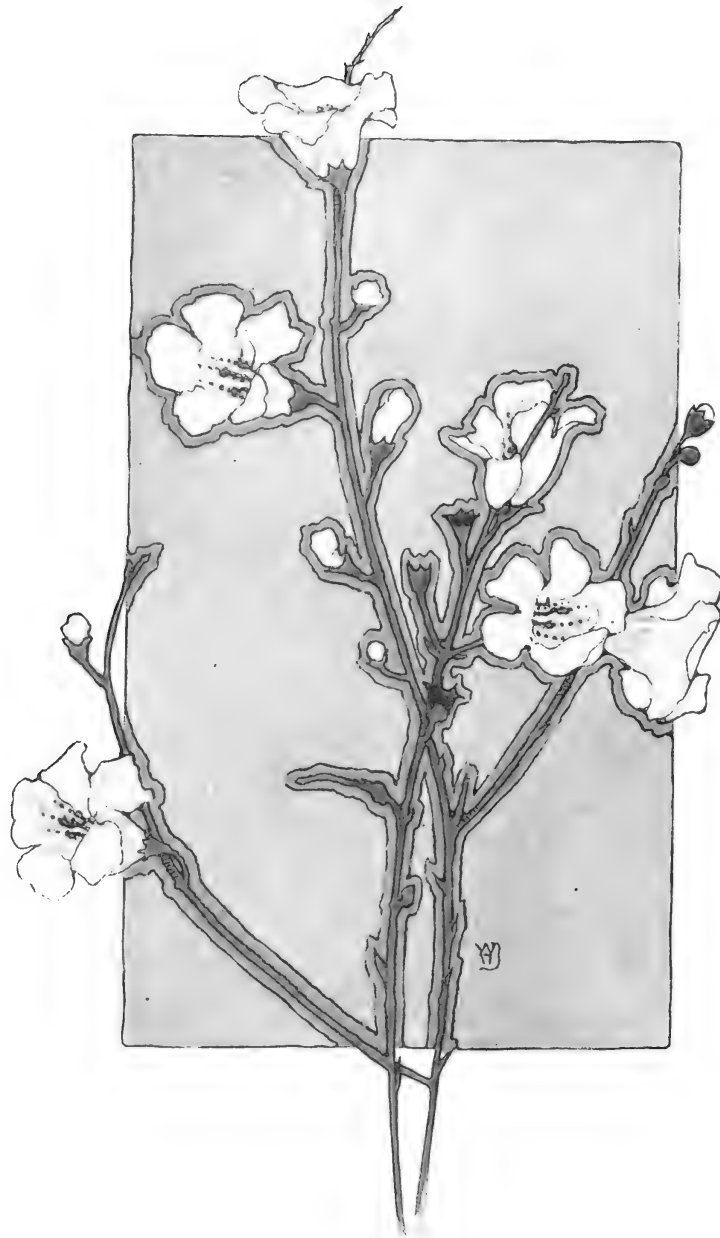


SALAD OR FRUIT SET—KATHRYN E. CHERRY

DIVIDE bowl into five sections—trace design in carefully, then paint in leaves with Apple Green, a little Shading and a bit of Violet. The berries are washed in flat with Turquoise Blue and Banding Blue. The caps are Yellow Brown and Blood Red, then put the Green Gold on, then paint the background a wash of Yellow for Painting with a little Dark Grey, then fire.

Second Fire—Paint dark in leaves with Shading Green and a little Dark Grey. Then paint the shadow side of berries Blue. For the shadow around in background use Yellow and Yellow Brown. Go over the gold again.

Third Fire—Oil the bands and dust with (Cherry's) Coffee Brown, then outline design and put final washes where needed.



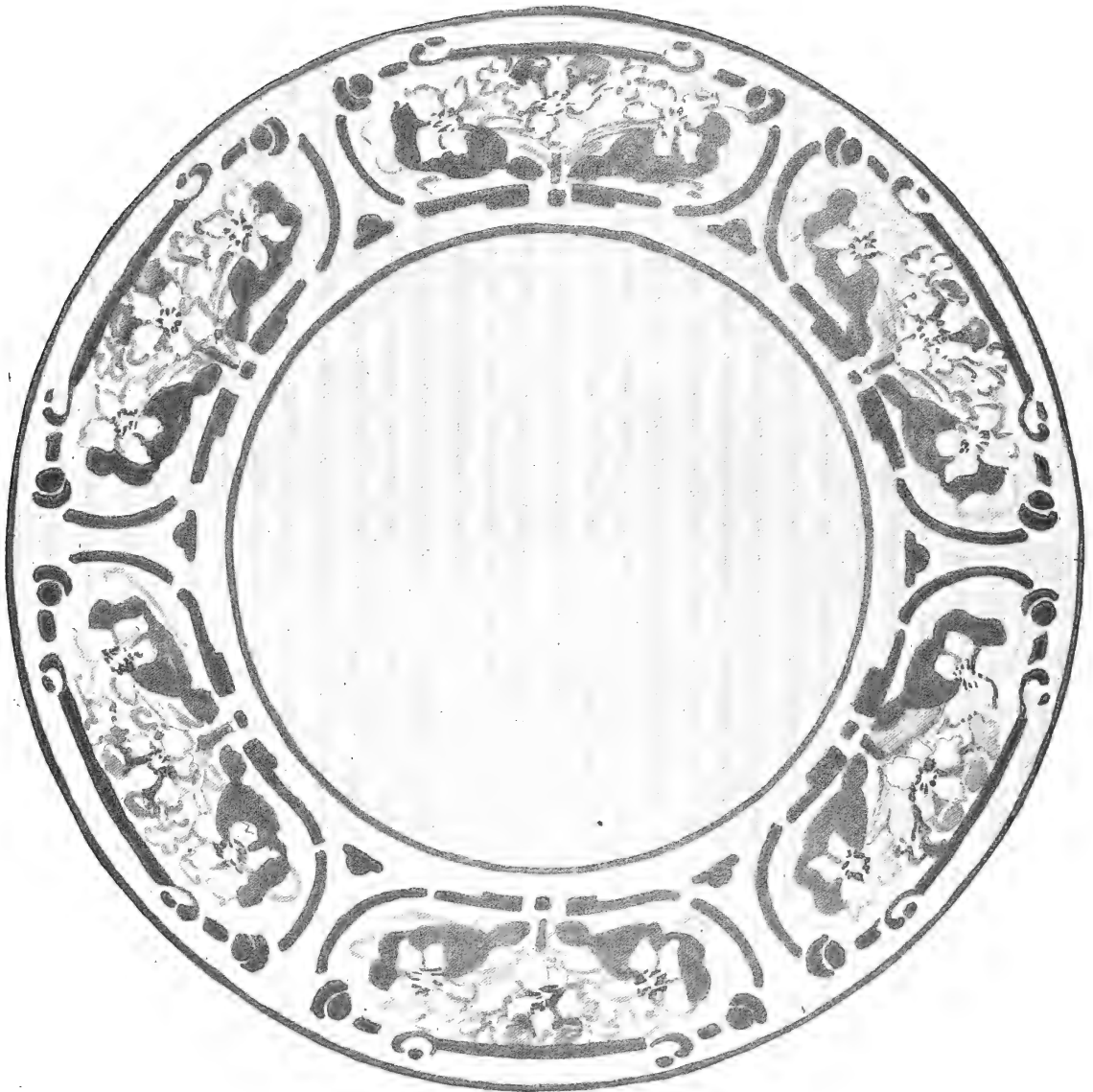
ALICE W. DONALDSON



BLUE POPPY VASE—MRS. F. C. McGAUGHY

PAIN'T poppy with Banding and Royal Blue, Ruby and Black in darkest touches. Center is Yellow Green and Dark Green; stamens Black. Leaves Yellow, Olive and Dark Greens, finishing all as much as possible in one firing.

Paint top of vase with Black and Banding Blue using sort of sky effect on white china. Second Firing—Oil vase with special tinting oil, pad carefully. Let stand for an hour or so then dust with Mason's Azure Glaze.

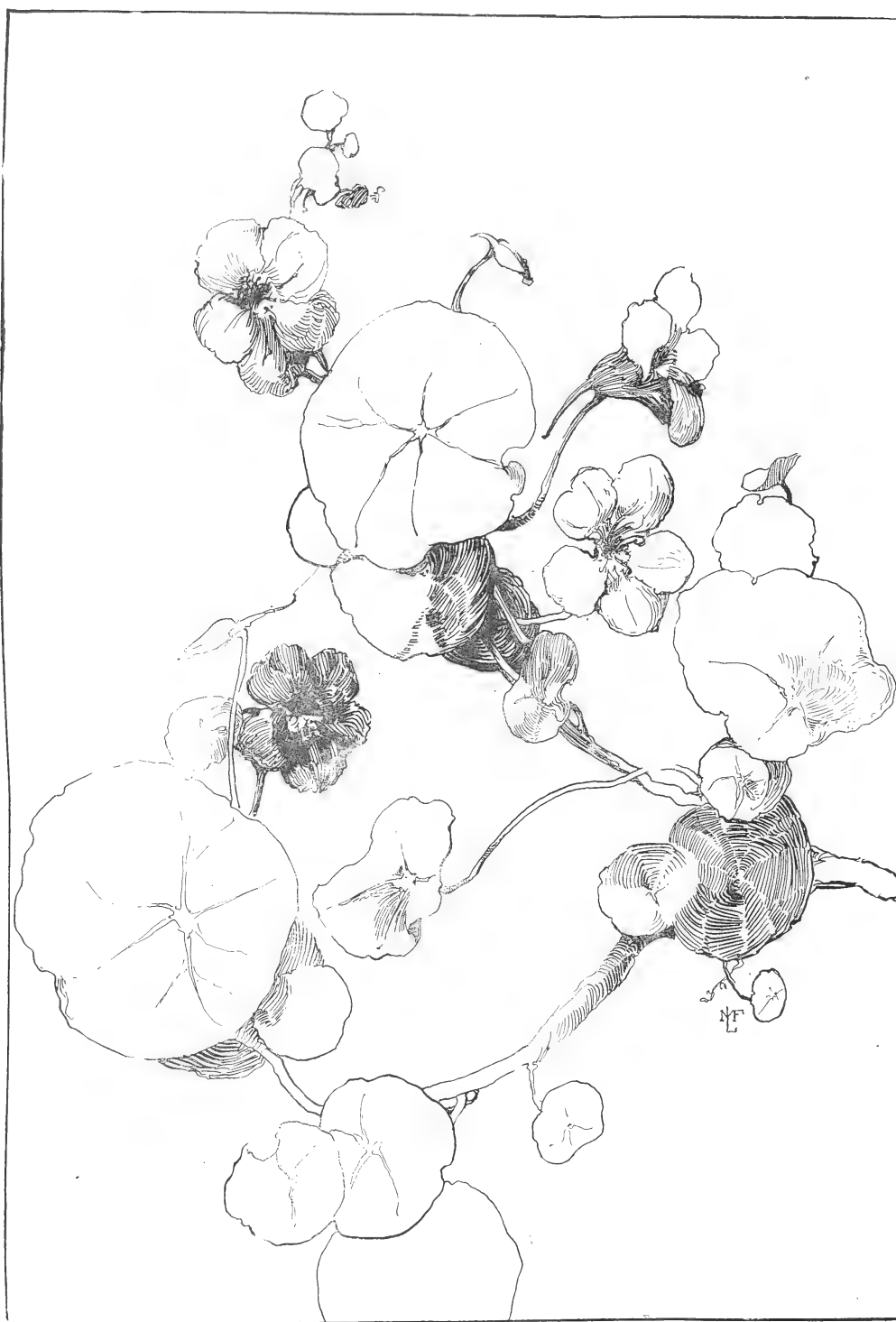


PLATE, ORANGE BLOSSOM—MARIE WITWER

Transfer gold design and paint in flowers with Fry's Violet No. 2 and Lemon Yellow for the white shadowy effects. Stamens Albert Yellow. Leaves Yellow Green, Brown Green, Shading Green. Second Fire—Tint in warm background and retouch leaves and flowers when needed, and go over the gold.



CUP, SAUCER AND BOWL, ORANGE BLOSSOM MOTIF—MARIE WITWER

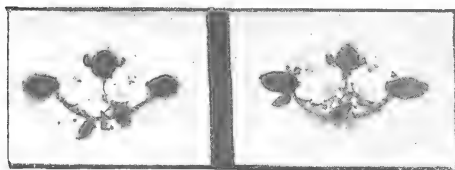
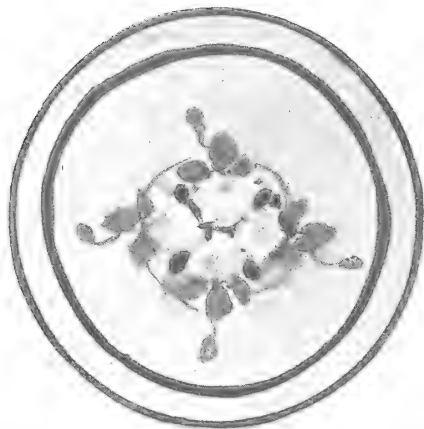


NASTURTIUM—MARION L. FOSDICK



WILD MORNING GLORY—P. H. WATKEYS

(Treatment page 32)



SATSUMA BOX

Kathryn E. Cherry

PAIN'T roses with a very thin wash of Rose using it a little heavier for the shading and add a little Blood Red for the center. Light leaves and stems and buds are Yellow Green, a little Shading Green and Dark Grey. Dark leaves are Shading Green, Brown Green and a little Yellow Green. Background is Albert Yellow used very thin and a little heavier back of roses. Bands are Gold. Dark spot in bud is Blood Red and a little Ruby.



PLATE, CUP AND SAUCER (Supplement).

Mabel Emery.

THE outline may be omitted, but if it is preferred use Dark Grey and a little Violet, the dark tone may be painted with Violet or Mauve and a little Dark Grey and the light tone is Dark Grey with just a little of the Violet.

If outline is to be omitted, the dark tone is oiled and dusted with Mode; the oil should be applied as thin as possible. The light tone is oiled and dusted with 2 Pearl Grey, 1 Ivory Glaze and just a touch of Violet or Mauve. The flower and bud may be outlined with either the Silver or with Violet and Dark Grey, and the flower shaded with Albert Yellow and a little Violet.



NASTURTIUMS (Supplement).

M. H. Watkeys.

FOR lightest flowers use Lemon Yellow and a little Brown Green and a little Violet added for the deep shadow tone; markings are Yellow Red and Blood Red. For darker yellow petals use Albert Yellow and Yellow Brown and Violet. For red blossoms use Yellow Brown, Carnation and Yellow Red, with a touch of Ruby for the darkest tone. For the darker and blossom use Blood Red, Carnation and Ruby. Light tone in stems and leaves is Yellow Green and Albert Yellow. For the middle tone use Yellow Green, Shading Green and Brown Green.

For darkest tone, Shading Green, Copenhagen Blue and Brown Green. Background, Dark Grey and a little Albert Yellow.

WATER COLOR TREATMENT

Rhoda Holmes Nicholls

A sheet of Whatman's not pressed paper, or any illustrator's board of good quality, will be the best paper to paint the Nasturtium study on by M. H. Watkeys. Having no background and no large washes the dampened paper is unnecessary, and would rather interfere with the clear-cut outline of the flowers. Although the study is not a truly conventional one, yet it leans that way and is better adapted for decorative purposes than the purely realistic painting.

The first step is to make a good pencil sketch of the whole subject. Seek for proportion and secure the larger lines and masses first; when they are correct there will be little trouble in filling in the smaller ones. Remember also to study the shapes of the white paper between the penciled line of the flowers. Those white vacant masses form part of the decoration as well as the flowers and finding their correct shape will greatly assist the drawing.

For the color of the deep red nasturtium use Vermilion, Alizarin Crimson and Orange, not necessarily all mixed together, but broken as in the original. A very little French Blue should be used in the deepest spots. The flowers are all painted with the same colors, sometimes more of one and then the other. The delicate flower in the center should have Lemon Yellow as its foundation. The shading is of Black. French Blue will be useful in shadows that have a greenish cast. For the leaves use Hooker's Green No. 2, varied with Yellow Ochre, a little Alizarin Crimson and French Blue. For the stems, more Yellow must be added and when dry use the Green for the shadow. The French Blue will be required in the deepest part.

It will be well to make a foundation color of the same value as the light veins; let it dry before painting the surrounding green. If a full brush of color is used the edges will be sharp. Where the veins are dark they must be added after the delicate line. Outline of the whole subject could be drawn with a pen filled with color. It can also be safely omitted. It is put in to help the decoration.



WILD MORNING GLORY (Page 31)

P. H. Watkeys

OUTLINE with Dark Grey and Black. Dark leaves are oiled and dusted with 2 Water Lily Green, $\frac{1}{2}$ part Dark Grey and a little Shading Green. The turned over part of leaves and the calyx of buds are Glaze for Green. Light leaves are Florentine Green. Stems are Mode, dusted on very lightly. Blossoms are equal parts Cameo and Peach Blossom. The marking of blossom is painted with a very thin wash of Lemon Yellow toward the edges with a little Yellow Brown added toward the center and a little Apple Green for shading next to the center. Background is oiled and dusted with 3 parts Pearl Grey, 1 Ivory Glaze and 1 Yellow for Dusting.



NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, SEPTEMBER 1916

VASE (Supplement)

Mary F. Overbeck

PAIN'T whole vase with Ivory and fire. Outline entire design with Baby Blue mixed with a little Deep Blue Green and Black. Centers of flowers Yellow Brown with a little Yellow Ochre. Flowers, Yellow Carmine. Leaves and stems, Apple Green with a little Olive Green and Black. Background, Violet for Grapes with a little Ruby added.

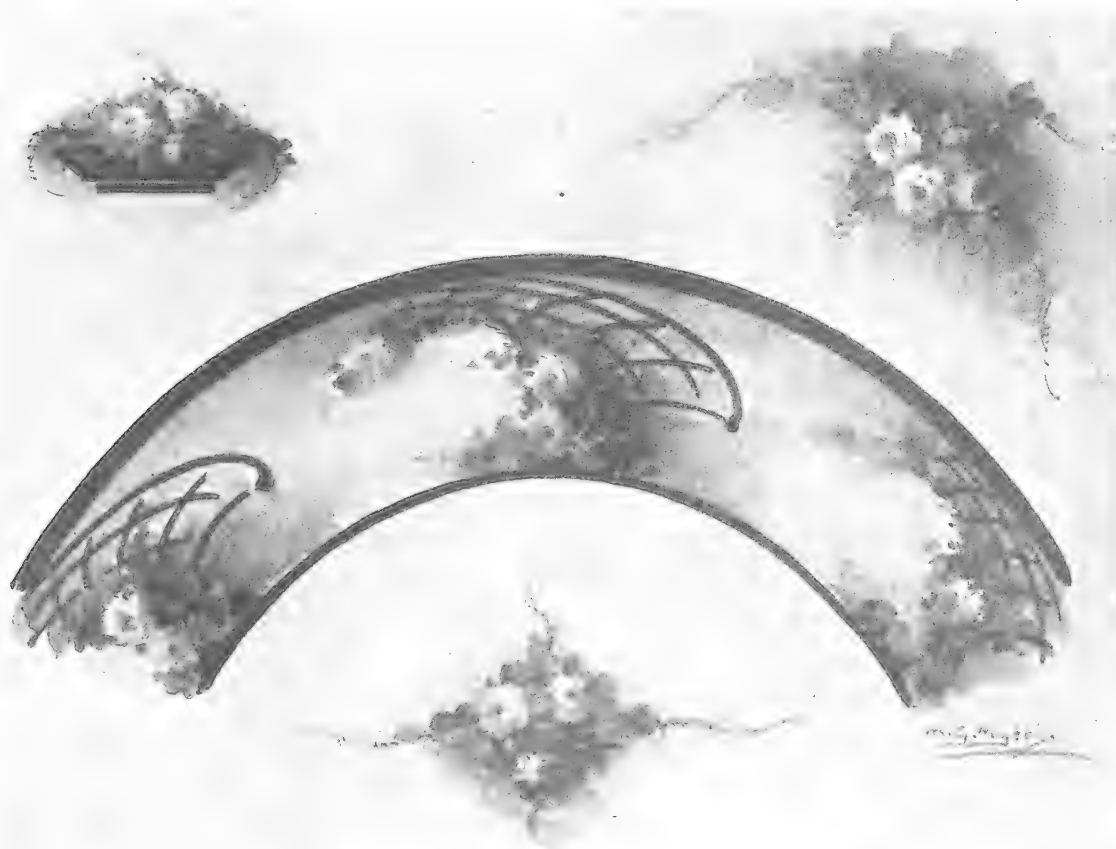
To be carried out in enamels.—For the blue outline, flowers and remainder of design use 3 Celtic Green and 1 Night Blue. For the pink tone use 1 Warmest Pink and 1 Special White Enamel. Second Fire—Paint the green enamel with 3 parts Florentine 1

and $\frac{1}{2}$ part Grass Green. Yellow centers with Jersey Cream Enamel. Lavender background, 1 Silver Green, 1 Grey Violet.

BOUILLON CUP, SAUCER, PLATE, ETC. (Supplement)

Albert W. Heckman

TO be done in two colors: Green and Yellow. First Fire—Outline all flowers and leaves and paint in bands with Green. Use Yellow Green, Shading Green and a little Albert Yellow. Second Fire—Touch up lines if needed and paint in the roses with a flat wash of Lemon Yellow. Background to be left white.



ROSE BORDER AND PANELS—M. G. MYERS

PAIN'T light roses with Lemon Yellow, using Albert Yellow and a little Brown Green for the shadows and Yellow Brown and Albert Yellow for the center. Dark roses are painted with Blood Red and Rose and a little Ruby added for Blood Red for the shadows. Leaves are Apple Green,

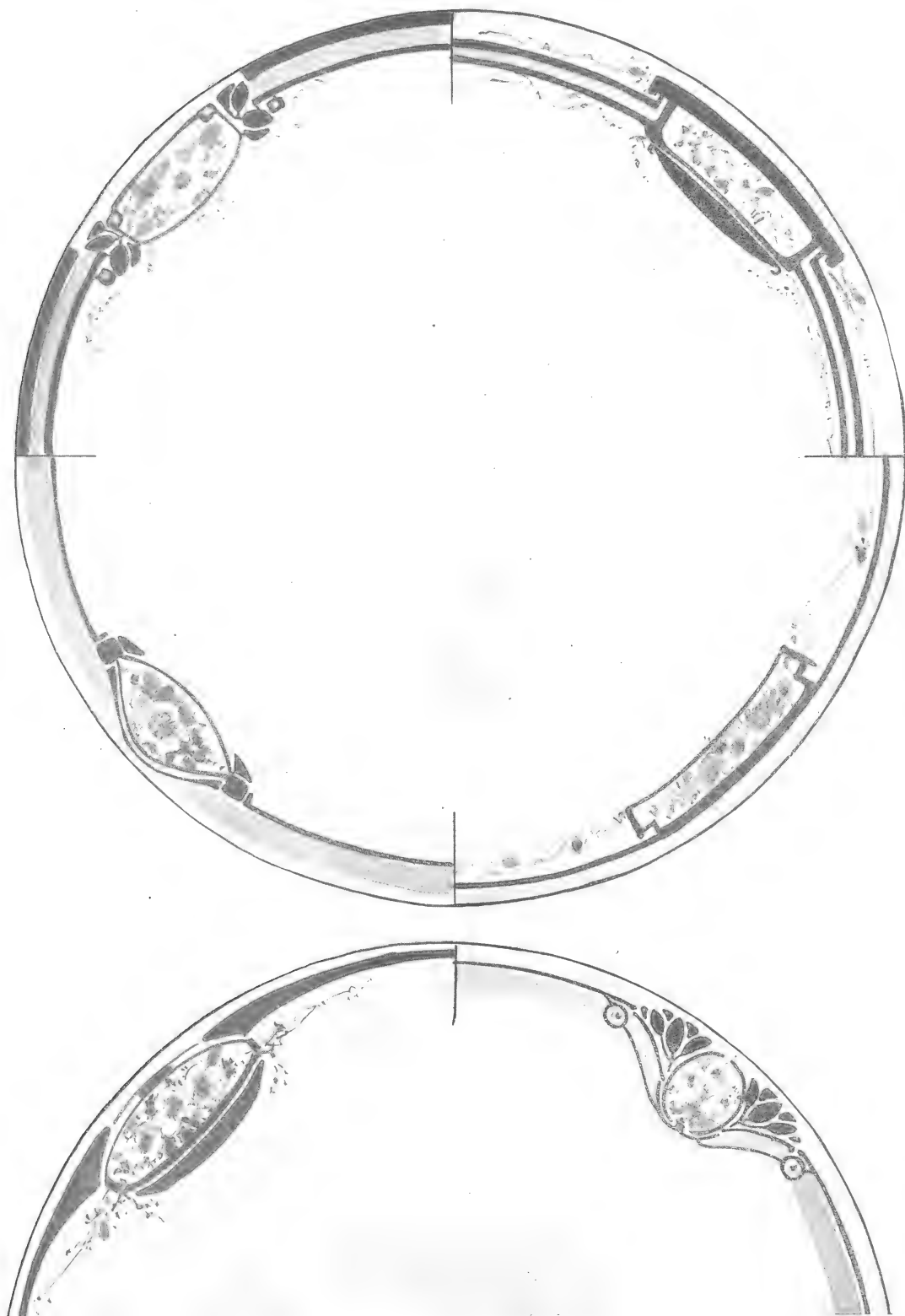
Yellow Brown and Brown Green, and Shading Green and Copenhagen Blue for the darker tones. Background is shaded from a thin wash of Albert Yellow to Yellow Brown, Apple Green and Violet near the flowers. Bands and dark lines are Gold.



GAME PLATE—ADELINE MORE

THE light parts of birds are left white. The light grey tones are Violet and a little Albert Yellow with a little Blood Red added for some of the darker shading. Dark places on wings are Copenhagen Blue and Banding Blue. Eyes are Black with Yellow Brown for the marking around them. Feet and bills are Yellow Brown and a little Yellow Red with some strong Yellow Red touches. The ground is Brown Green and a little Yellow

Brown painted very thin and Blood Red and Violet added for the distant tone. Water is Apple Green, Banding Blue and Deep Blue Green. The tall grass is Apple Green, a little Shading Green and Copenhagen Blue. Sky is Albert Yellow, Deep Blue Green, and Blood Red painted very thin. Copenhagen Blue and a little Violet at the horizon.



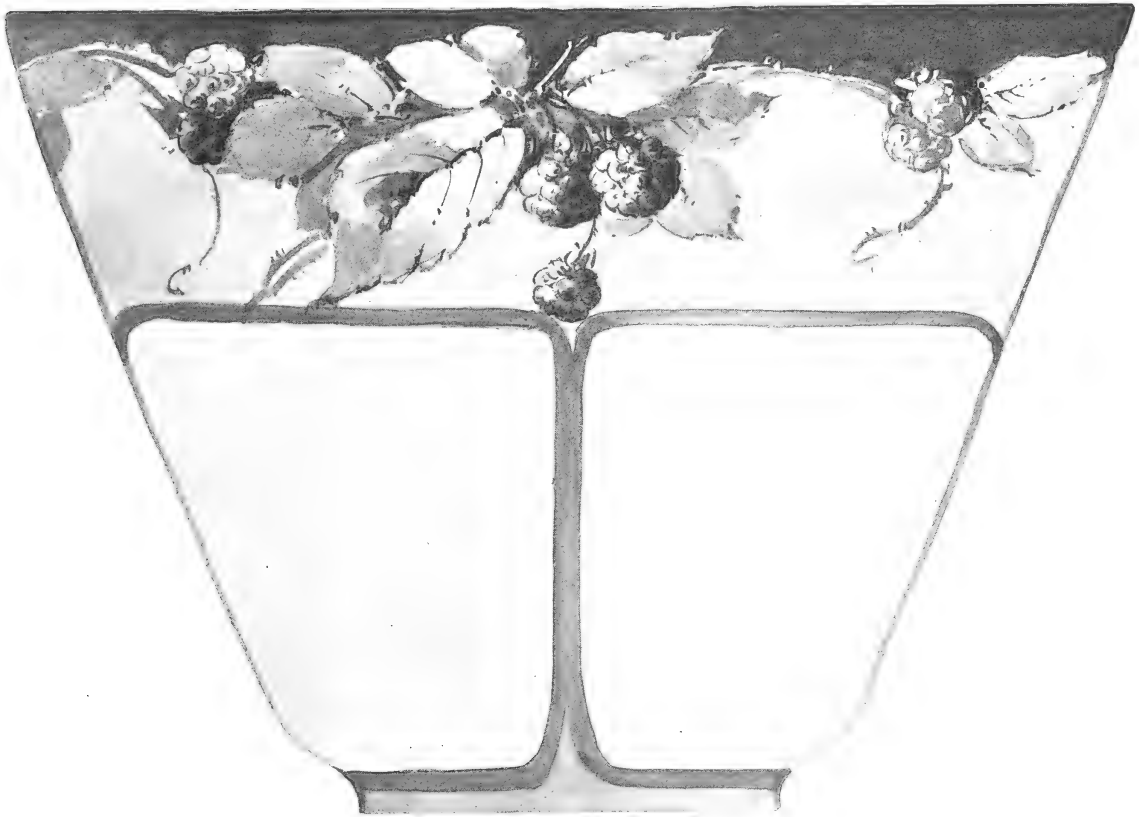
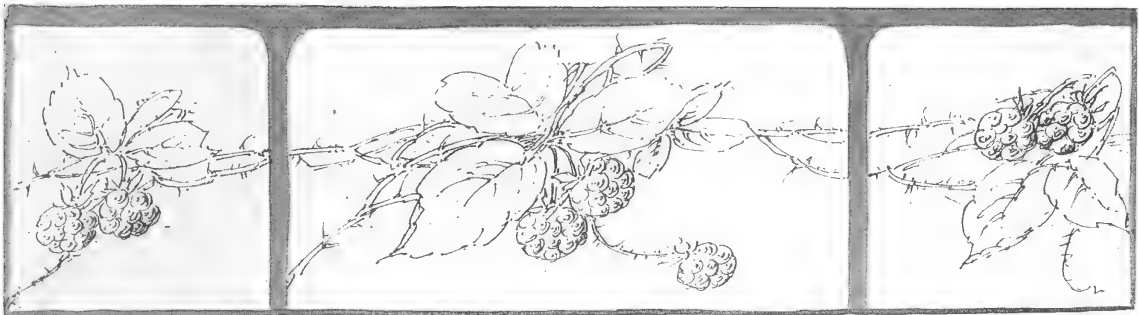
SIX PLATE DESIGNS—ADELINE MORE

(Treatment page 40)



LADY SLIPPER—MARGARET HUNTINGTON WATKEYS

(Treatment page 40)



BOWL, BLACKBERRIES—F. C. McGAUGHY

PAIN'T berries in Banding Blue, Violet, Ruby and Black; leaves in Yellow, Yellow Brown, Yellow Green, Olive and Dark Green; background, Lemon Yellow, Yellow Brown and Brown Green, dusting with Ivory Glaze; panels, Ivory; top of bowl and

lines forming panels in Gold. Retouch in same colors. Inside of bowl, tint and pad Ivory Glaze; fire; then use bands of gold and penwork design in Gold.



POPPIES—MARY LILLIAN BERRY

Lay in poppies with Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red. The palest flowers are made of Lemon Yellow shaded with a little Brown Green on shadow side. The leaves are Shading Green and Apple Green.



BUTTERFLY WEED—M. A. YEICH

PAIN'T the sepal or lower part of the flower with Yellow Brown and a little Carnation. For the petals or upper portion use more Carnation. The leaves and stems require Grey Green and a little Dark Green with Brown Green for retouching. Use Black for the leaves and Copenhagen Grey and a little Copenhagen Blue for the ground. The light spots

in the upper wings and the body of the butterfly may be painted with Ivory or Yellow Ochre. For the spots in the lower wings use Yellow Brown and a little Carnation. Use Black for lines; a wash of Black for the upper wings and lighter part of body, and a darker tone for the lower wings and part of body in shadow.



PRAIRIE ON FIRE—FLORENCE WYMAN WHITSON

SIX PLATE DESIGNS (Page 35)

Adeline More

NO. 1.—Flowers are painted with a very delicate shade of Rose and shaded with the same with a touch of Violet added for the darker shading. Centers are Albert Yellow with Yellow Brown stamens. Leaves are Apple Green and Shading Green and a little Brown Green added for the darker tones. All dark bands are Green Gold.

No. 2.—Flowers are painted with the same coloring as in No. 1. All dark conventional lines are Green Gold. Dark grey bands are Dark Grey and a little Pink if painted on, or if dusted on use 1 part Dove Grey, 1 part Ivory Glaze.

No. 3.—Is the same coloring as No. 1 and 2 with the grey band painted with Apple Green and a little Shading Green or dusted with 2 parts Glaze for Green and 1 part Florentine Green.

No. 4.—Light flowers are a very thin wash of Deep Blue Green. Centers Yellow and Yellow Brown with dark touches of Banding Blue. Dark flower and buds are Banding Blue and a little Violet. Foliage is Shading Green and a little Copenhagen Blue. Conventional leaves and dark bands are Green Gold. The band is Albert

Yellow and a little Brown Green painted, or Yellow for Dusting if dusted on.

No. 5.—Paint foliage around roses with Copenhagen Blue and Violet and touches of Shading Green. Roses are White with Yellow Brown centers with Violet and Albert Yellow for the shading. Dark bands are Green Gold. Light band is Copenhagen Blue and Violet if painted and Glaze for Blue and a touch of Violet if dusted on.

No. 6.—Light flowers are Deep Blue Green and a little Turquoise or Sea Green, with touches of Banding Blue between petals. Dark flowers are Banding Blue and Deep Blue Green. Centers are Albert Yellow and Yellow Brown. Leaves, Apple Green and Shading Green. Dark bands are Gold. Light band is Dark Grey and a little Banding Blue, if painted, or Glaze for Blue and a little Dark Grey and Ivory Glaze, if dusted on.

LADY SLIPPER (Page 36)

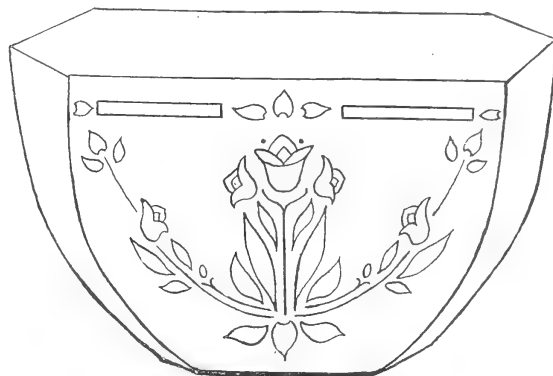
Margaret Huntington

OUTLINE with Black. The dark markings in lower petal of flowers are Rose and Blood Red for the light and shaded into Blood Red and Ruby and a little Violet added for the Grey tone. Upper petals are White. Paint the very thinnest wash of Lemon Yellow over them to destroy the hard white and shade with Violet and a little of the Yellow. The centers are Albert Yellow, shaded with Yellow Brown and a little Dark Brown. Stems are Albert Yellow, Brown Green and a little Yellow Green. Leaves are Yellow Green, Albert Yellow and a little Brown Green or Shading Green added for the darker tones. Background is Dark Grey and a little Apple Green.

STUDIO NOTES

Alice L. Brown of Minneapolis is making a trip east as far as New York City for the Coover Studios, her first stop being in Milwaukee. Edw. F. Christian, general representative of the F. G. Coover Studios, will visit Eastern states. Mr. Coover also expects to visit Pennsylvania and New York in September.

Miss K. B. Crandall of Chattanooga, Tenn., is attending The Fry Summer School at Southampton, L. I., N. Y.



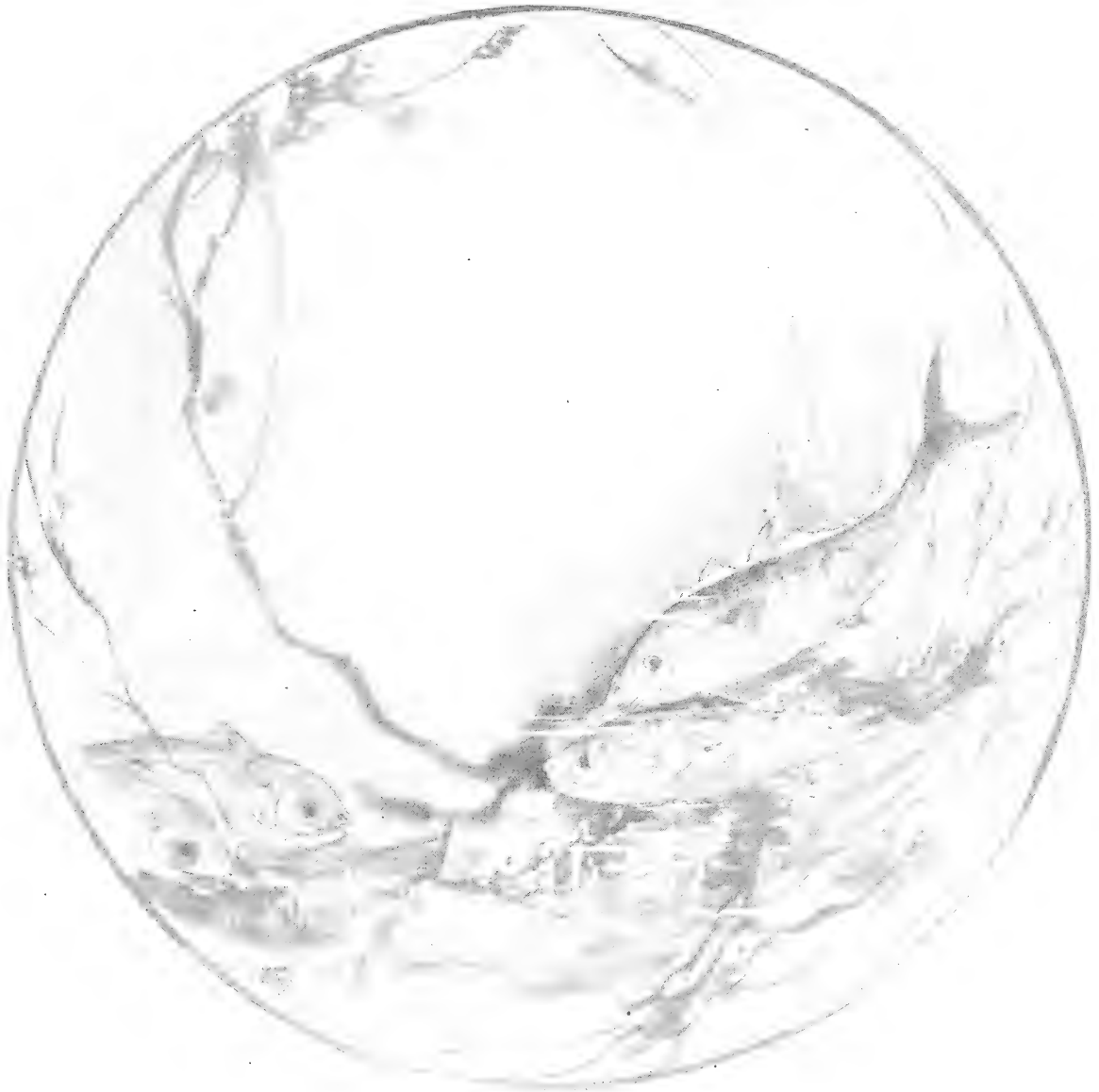
ENAMEL DESIGN FOR BOWL

Ida Nowels Cochran

THREE center flowers are Sky Blue and Navajo Blue with Austrian Red centers. Two dots are Austrian Red. Flowers at sides are Coral with Cornflower Yellow centers. All small leaves Fruit Green and large leaves Apple Green. Buds are Coral. Band at top, Fruit Green and Apple Green in equal proportions.

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, OCTOBER, 1916



FISH PLATE—ADELINE MORE

THE under part of fish is Albert Yellow and a little Dark Grey. Upper part is Violet and a little Pink, marking on head is Violet and a little Dark Grey. Dark tone on back and fins is Copenhagen Blue. Tail is Albert Yellow and Brown Green. Sea moss in water is Dark Brown, Dark Grey and Violet. The water is Copenhagen Blue and Banding Blue.

Albert Yellow and Yellow Brown under the small fish. The woolly moss near center of plate is Albert Yellow and a little Brown Green. The remainder of moss is Copenhagen Blue. Background at right of plate is Albert Yellow with shading of Violet and Yellow and at the left is Banding Blue and shaded into Violet and a little Copenhagen Blue.

NATURALISTIC SECTION OF KERAMIC STUDIO

TWO PLATE DESIGNS (Page 45)

Kathryn E. Cherry

FORGET-ME-NOT SECTION

FORGET-me-nots are painted with Deep Blue Green and a little Banding Blue with dark touches of Copenhagen Blue. The two prominent ones are left almost white. Centers are Albert Yellow and Yellow Brown. Leaves are Yellow Green and Shading Green. The grey band is dusted with Glaze for Blue. All dark lines are Green Gold.

ROSE SECTION

Roses are painted with a thin wash of Albert Yellow and shaded with the same using it heavier. Centers and buds

are Yellow Brown. Leaves are Apple Green and Brown Green. Grey band is Yellow Brown and a little Dark Grey. All dark lines and bands are Green Gold.

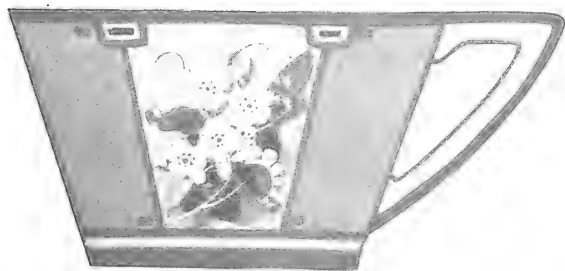
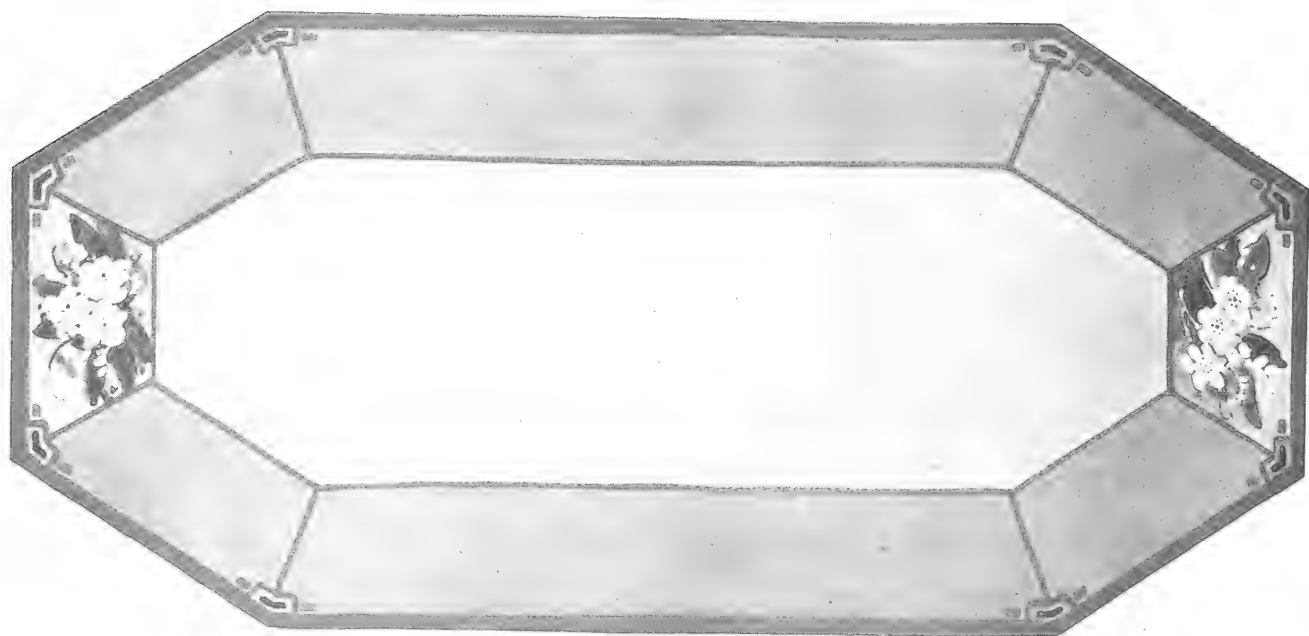
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PANEL AND CIRCULAR DESIGNS (Page 43)

Mrs. J. K. Heismann

PANEL design to be used for vase. Entire background of soft Grey. Berries, Coral Red. Leaves, Grey Green. Outline in darker Green.

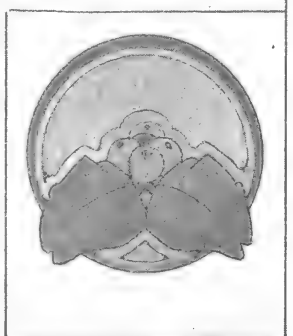
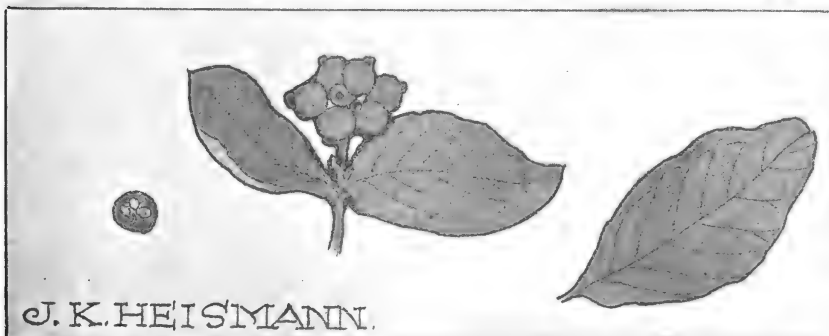
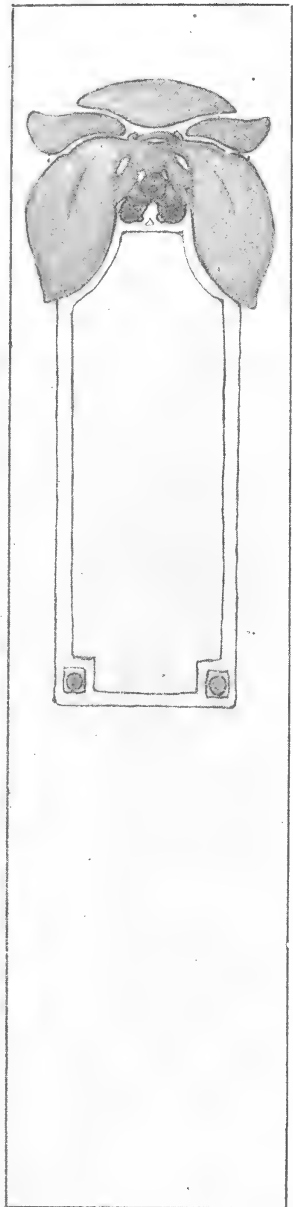
Circular design, background of Yellow. Outer circle or stem and leaves Green. Berries Coral. Surface between background and stems Grey. All outlines in Black.

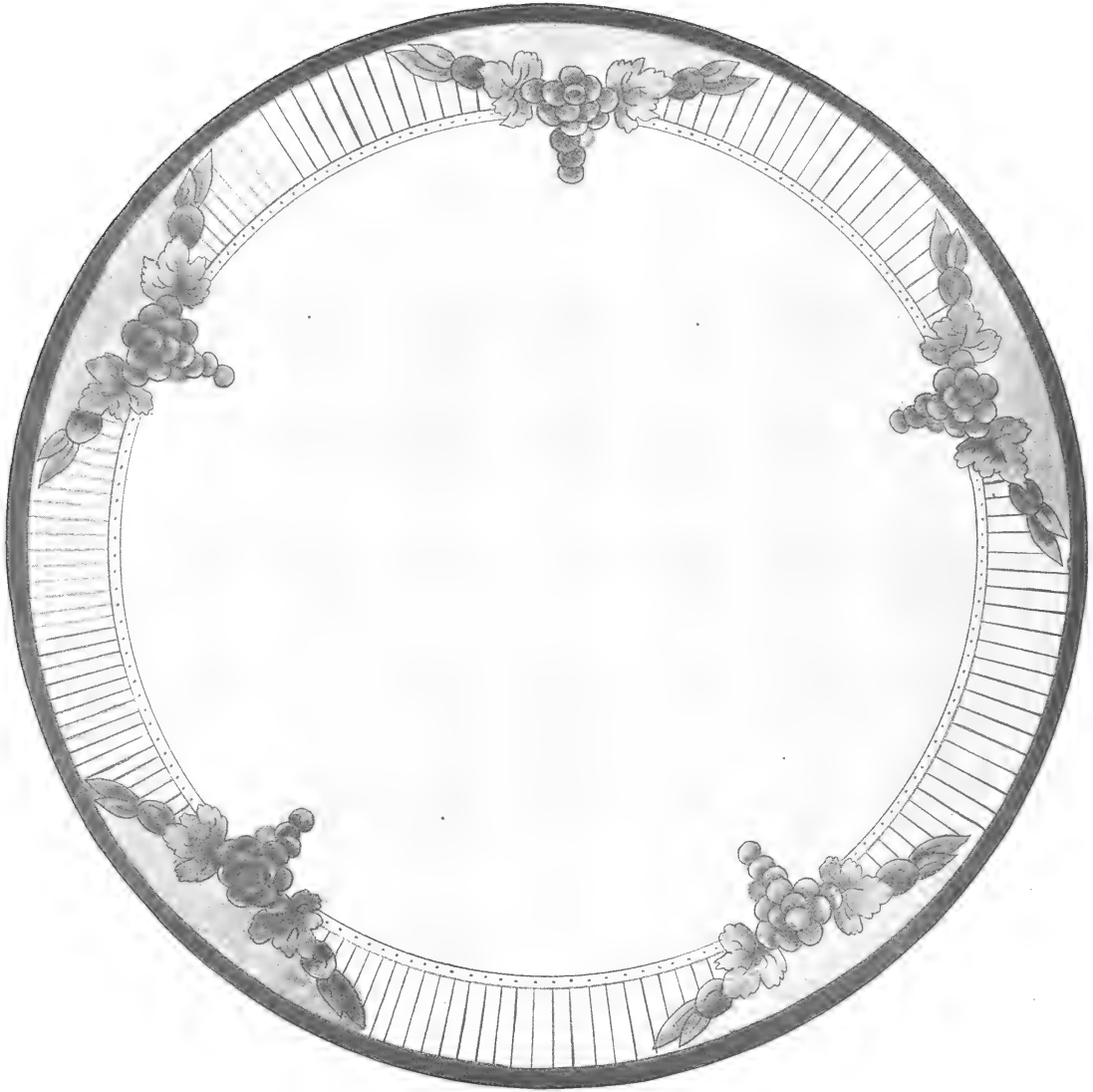


FORGET-ME-NOT SUGAR BOWL, CUP AND SPOON TRAY—ALBERT W. HECKMAN

Paint in the flowers in their naturalistic colors, i.e., Deep Blue Green, Banding Blue, and Violet No. 2 for flowers; Deep Blue Green and Peach Blossom for buds; and Yellow Green, Shading Green and Lemon Yellow for leaves.

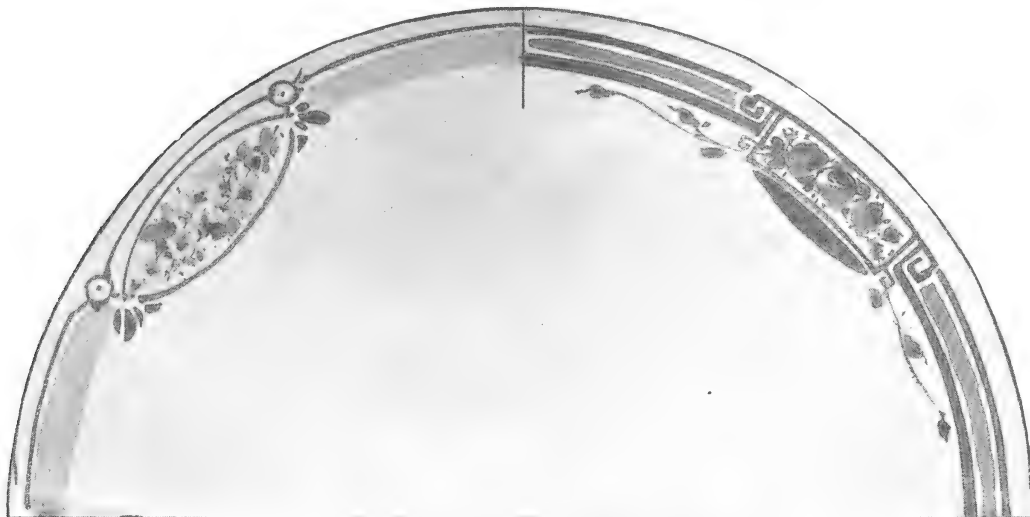
All the dark bands and spots are Green Gold and the background is a dusted Glaze for Green.





PLATE—F. H. HANNEMANN

EDGE and parallel lines to center, gold. Inner lines and dots black. Oil space between edge and fruit and dust in grey green. Fruit in enamels. Grapes purple shades. Peaches yellow with a little Aulich's Brown for yellow added for shading. Leaves in two shades of green.



TWO PLATE DESIGNS—KATHRYN E. CHERRY

(Treatment page 42)



CANDLESTICKS—MRS. F. C. MCGAUGHY

P AINT wide band at top Yellow Brown, panels in Lemon Yellow and dust both with Ivory Glaze. Cones are painted with Yellow Brown, Yellow Red and Hair Brown. Needles are Yellow Green, Brown Green, Yellow Brown and Hair Brown. Small design over panel is done in Violet of Iron, light. Same colors in retouching.

O IL with special tinting oil, pad carefully and dust with mixture of Royal Copenhagen Grey, 1 part, Ivory Glaze, 1 part, Chrome Water Green, $\frac{1}{2}$ part. Fire. Then sketch on design, do shadow in Grey for Flesh, dark spray in Black and berries in Yellow Red and Blood Red. Top is Black.

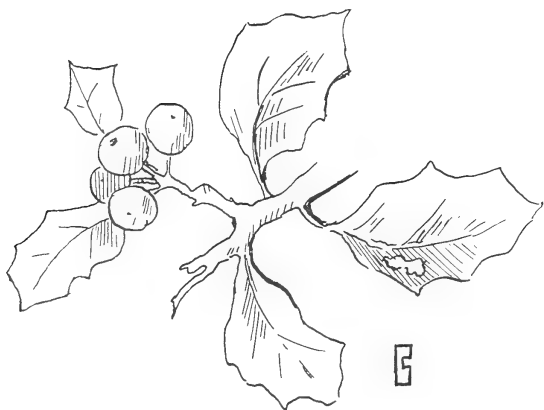
Second Fire—Very light.



SNAKE GRASS

Kate Clark Greene

FLOWERS are a Delft blue with stripes of a deeper blue through centers of petals; stamens are yellow. The back of flower is a paler blue; buds, stamen and leaves are Yellow Green shaded with Moss Green and Blue Green.



E





PLATE, ROSE BORDER—ADELINE MORE

ROSSES are painted with the very thinnest wash of Pink or Rose and shaded with the same using it heavier. Leaves are Apple Green and a little Albert Yellow with darker touches of Shading Green. Dark foliage between roses and bands are Green Gold. Grey bands are dusted in second fire with 1 Florentine Green, 2 Ivory Glaze and a little Shading Green.

NATURALISTIC SECTION OF KERAMIC STUDIO



WILD FLOWER—FLORENCE WYMAN WHITMAN

NEW ART BOOKS WORTH READING

Anita Gray Chandler

"Studies in the Seven Arts," by Arthur Symons. (E. P. Dutton Co.) Price \$2.50 net. This group of papers by an English critic who felt "art to be life" is republished after a decade. Those who find in the sculptor Rodin a satisfying interpreter of nature will read the first study with appreciation." Other sculptors turn life into sculpture; he turns sculpture into life," Symons concisely affirms. Admirers of Whistler will find a sharply etched portrait of the odd old painter whose wit was as keen as his hand was clever. There are also studies of celebrities in other branches of art. Those who missed the papers when first published will find it profitable to read the new edition.

"The Venus of Milo," by Paul Carus. (The Open Court Publishing Co., Chicago.) Price \$1.00 net. No one knows who created the Venus whom everyone, the world over, knows at a glance. She is perhaps the best known statue extant yet scholars can only theorize about her history prior to the day a peasant of Melos exhumed her in several pieces from the ruins of Castro. Dr. Carus, in his study of the statue, has followed the cult of the goddess in the myths of many lands. The book is well illustrated.

GLADIOLI (Supplement)

Jane P. Baker

LIGHT tone in flowers is Rose or Pink with Albert Yellow added for some of the shading and Violet for others. For the darkest petals use the color heavier and a little Blood Red added for the very darkest tones. Stems and light leaves are Apple Green and Albert Yellow for the lightest tones with Shading Green, Brown Green and Yellow Green added for the dark tones. The brown tones are Yellow Brown and Brown Green and a little Dark Brown. Background is Violet, Yellow Brown and Dark Grey.

FORSYTHIA (Supplement)

H. Fewsmith

FLOWERS and border are painted with Albert Yellow. Outline is Dark Grey or Grey for Flesh and a little Black. Leaves and stems are Brown Green, Dark Grey and a little Violet. Background is Pearl Grey, a little Dark Grey or Grey for Flesh and a little Albert Yellow.

STUDIO NOTE

Mrs. Alice L. Brown of Minneapolis spent a week in September teaching in the Milwaukee Art Store and the classes were so successful that she was asked to come back for three weeks in the early part of next January.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON

NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, NOVEMBER 1916



GAME PLATE, SNIPE—ADELINE MORE

THE body of bird and light touches on wing are Albert Yellow and a little Dark Grey. The general tone on head, neck and the wing and tail is Brown Green and a little Yellow Brown, using a little more Yellow Brown in space around the eye. The eye, bill, feet and the dark markings on wings, tail and top-knot are Black and a little Brown Green. Acorns are Yellow Brown and a little Dark Brown and the cap, leaves

and stems are Brown Green and Dark Grey with Dark Brown added for the dark touches. Background of plate is a thin wash of Albert Yellow and a little Dark Grey. The very distant hills are Violet and a little Blood Red added for those that are nearer. The foreground is a thin wash of Apple Green and a little Brown Green. Edge of plate is Dark Brown and Brown Green.

PHLOX (Page 53)

Eleanor R. Copeland

THE blossom nearest the center is Deep Blue and a little Banding Blue with touches of Rose and Blood Red. Dark touches in centers are Blood Red. Two clusters of blossoms to the left are the same colors but having the reds predominate with touches of the blue. The lower blossoms to the right are Rose and a little Yellow Brown with shading of

Rose and Violet and colors to be used very thin. Stems of blossoms are Apple Green, Brown Green and Yellow Brown. The large stems are Blood Red and Violet at the top and Brown Green, Yellow Brown at the bottom and Shading Green added for the shading. Light leaves are Apple Green, Yellow Brown and a little Brown Green. Dark leaves are Yellow Green, Brown Green and a little Shading Green. Background is Dark Grey and Yellow Brown.

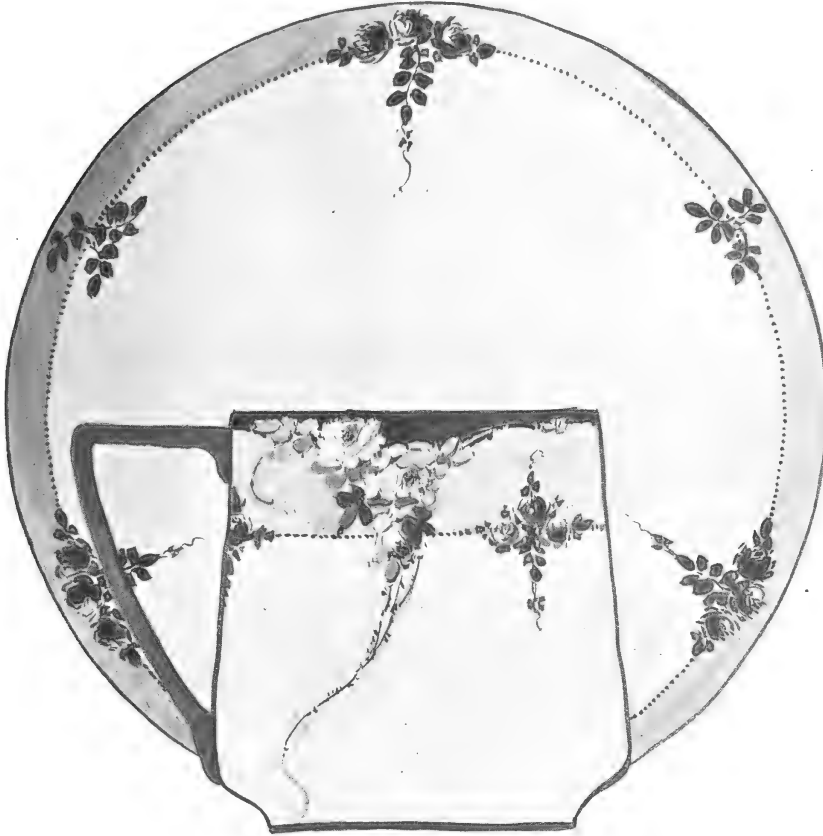


STEIN, PINE CONE—W. K. TITZE

THIS is an etching design. All light spaces are etched. Use Cobden acid resist, thin with turpentine and cover all dark bands and cones. Be sure to keep edges perfect, dip or swab with acid. Use red bronze gold for bands and cones and Roman gold for etched parts, or cover the entire stein

with red bronze gold. This will give a copper effect.

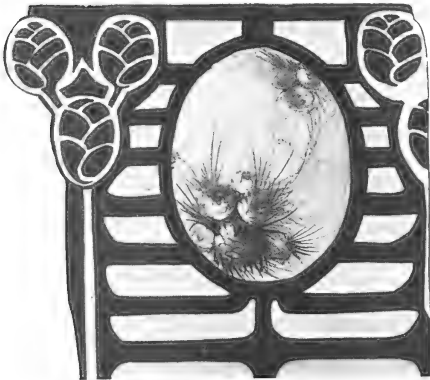
Naturalistic spray: background, Yellow, Yellow Brown, Brown Green, Hair Brown. Cones, Yellow Brown shaded to Hair Brown. Spikes, shadow ones in Violet and Yellow Green, darker spikes in Brown Green and Shading Green.



CUP AND SAUCER, ROSES—MRS. F. C. McGAUGHY

PAIN'T roses with Rosa, leaves Lemon Yellow, Apple Green and Dark Green. Tint band with Ivory and a little Yellow Brown over some of the darkest leaves. Gold above rose design. The small clusters of roses and leaves and dots are

raised gold. The band on saucer is Gold also. Retouch roses with Peach Blossom, using a touch of Yellow on left side. Other colors same as first firing.



PINE CONE MOTIFS—W. K. TITZE

(Treatment page 50)

NATURALISTIC SECTION OF KERAMIC STUDIO

SUGAR AND CREAMER (Page 54)

Dorris Dawn Mills

DARK bands, lines, top of handles and knob Gold. Lower part a very light cream. Wide band Russian Green. Use Rose for flowers, Albert Yellow, Apple Green, Brown Green and Shading Green for leaves. Tint behind flowers Cream. Shadows Blood Red and Deep Blue Green.

YELLOW ROSE PLATE (Page 54)

Lillian L. Priebe

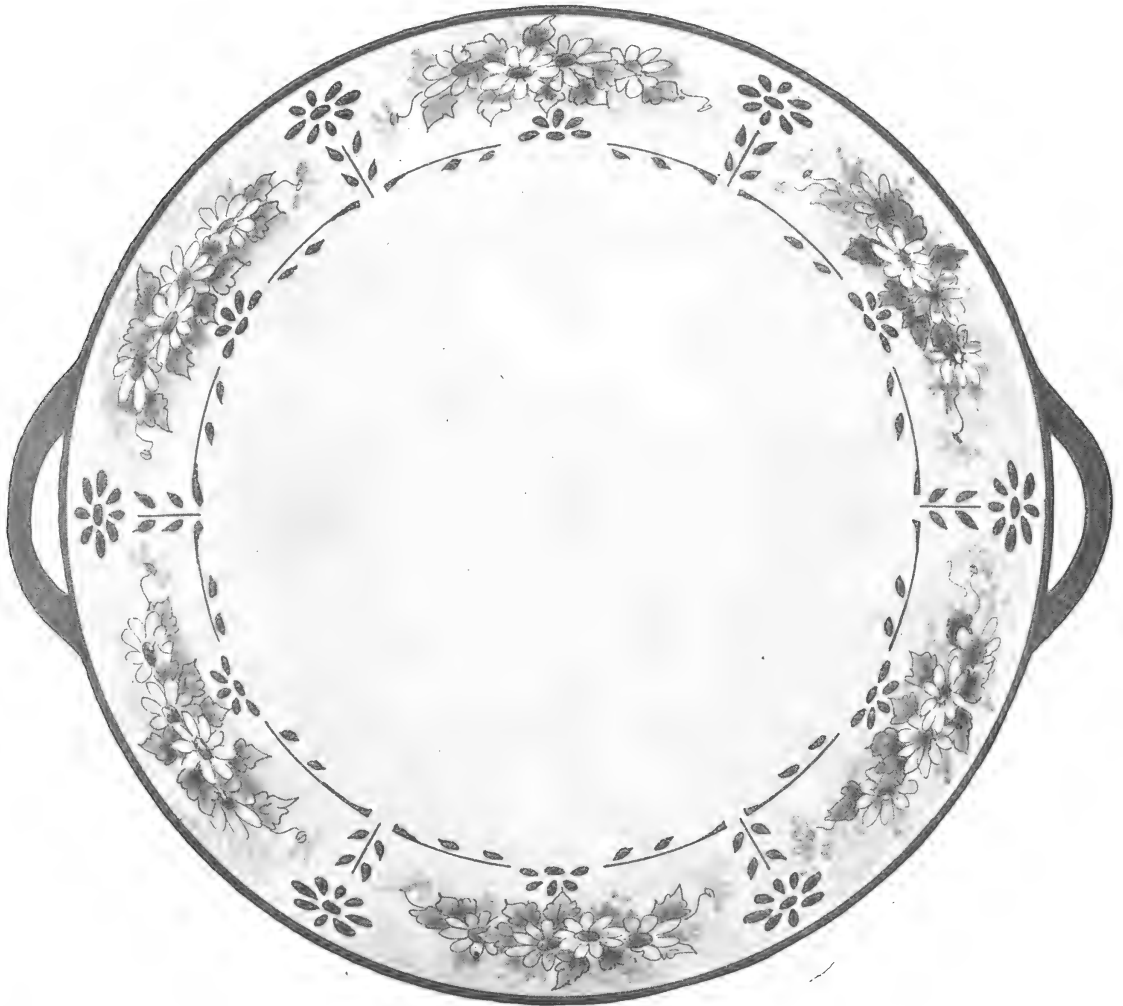
FIRST Fire—Use Yellow Green for prominent leaves. Yellow Brown for shadows; Hair Brown for darkest touches. Flowers; Albert Yellow, shade with Yellow Red and Yellow Brown. Stems; Yellow Brown.

Second Fire—Tint plate with Ivory, carrying Yellow Brown lightly over leaves. Strengthen colors if necessary. Accent leaves and stems with Hair Brown.

VASE IN PINK RAMBLER (Page 55)

Mrs. F. C. McGaughy

PAINT roses with Rosa for the more shadowy ones, add a little Grey for Flowers, leaves Lemon Yellow, Yellow Green, Brown and Shading Green, shadow leaves Copenhagen Blue. Background a little Chrome Water Green or Turquoise, Yellow and Yellow Brown and Brown Green. Retouch roses with Peach Blossom and touches of Ruby, using same colors in background, part of which may be washed over some of the dark and shadow leaves. Gold above design.



COOKIE TRAY IN WHITE AND YELLOW DAISIES—MRS. F. H. HANNEMAN

HANDLES, edge and conventional pattern in Gold. White daisies shaded with Brown Green or Shading Green. Yellow daisies in Albert Yellow and Yellow Brown. Centers in

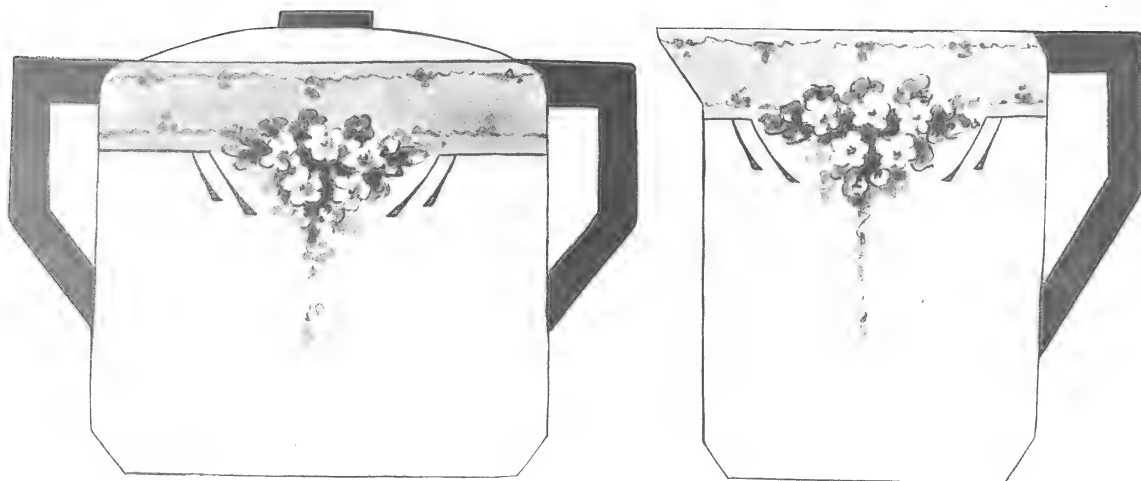
Yellow Brown and Dark Brown. Leaves in Apple Green, Moss Green, Brown Green and Shading Green. Background in Ivory with darker tone in Banding Blue.



PHLOX—ELEANOR R. COPELAND

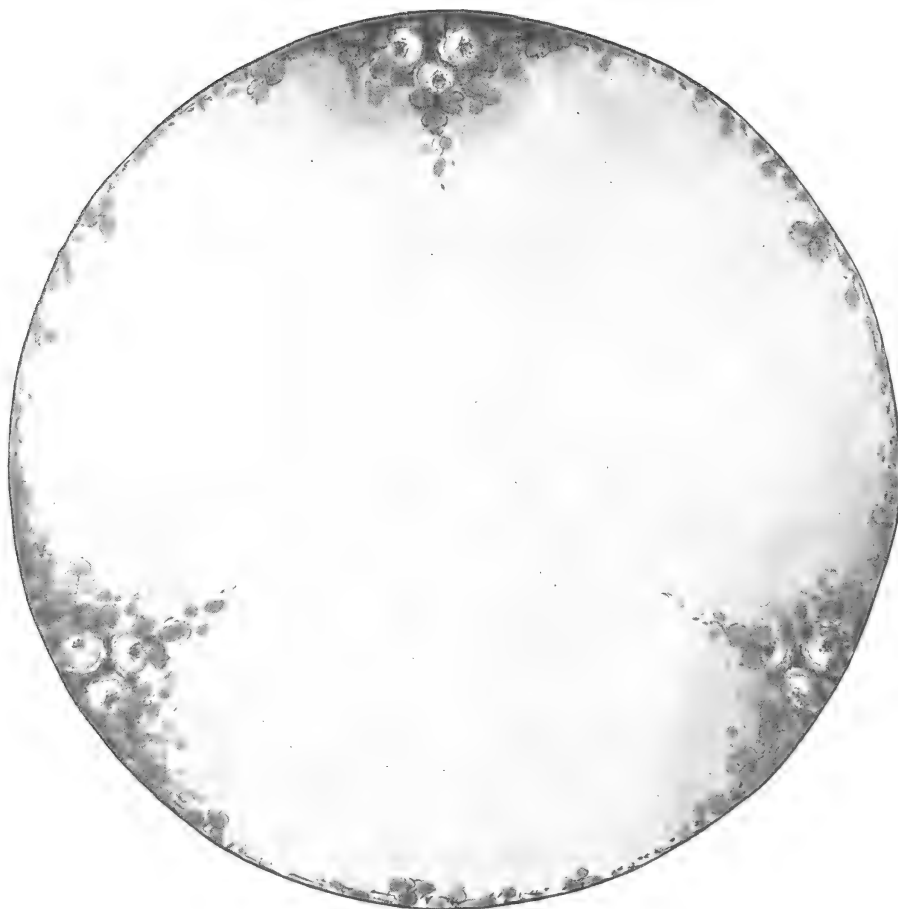
(Treatment page 50)

NATURALISTIC SECTION OF KERAMIC STUDIO



SUGAR AND CREAMER—DORRIS DAWN MILLS

(Treatment page 52)



YELLOW ROSE PLATE,—LILLIAN L. PRIEBE

(Treatment page 52)



VASE IN PINK RAMBLER—MRS. F. C. McGAUGHY

(Treatment page 52)



PLANT ANALYSIS—FLORENCE WYMAN WHITSON

SCARLET SAGE (Supplement)

M. H. Watkeys

OUTLINE with Dark Grey and a little Black. Pink flowers are painted with Pink or Rose. The light red tone is Yellow Red and a little Carnation. The dark red is Blood Red and a very little Ruby. Yellow leaves are Albert Yellow and a little Brown Green. For the darker leaves use Shading Green, a little Yellow Green and Brown Green. For brown stems use Dark Brown, a little Blood Red and Yellow Brown. Background, Apple Green and a little Dark Grey.



WATER LILIES (Supplement)

Treatment by Jessie M. Bard

PAIN'T the background in first around the flowers. The water tones are Copenhagen Blue, Violet, Apple Green and Blood Red. Light leaves are Albert Yellow, Brown Green and Apple Green. Dark leaves are Shading Green, Copenhagen Blue, Yellow Green, Brown Green, Blood Red for the turned over part, Dark Brown or Auburn Brown and Copenhagen Blue for the brown shadows, Yellow Brown, Brown Green, Apple Green and Copenhagen Blue for the back-

ground. The shading on lilies is Violet, Rose, Albert Yellow and Brown. Green Centers are Albert Yellow, Yellow Brown and a little Yellow Red.

WATER COLOR

Treatment by Rhoda Holmes Nicholls

Take a sheet of Whatman's 90 lb. cold pressed smooth paper, dampen it and place it on wet blotting paper over a drawing board; when the paper is thoroughly soaked pass a towel over it. With a small sable draw the lilies and pad with Cobalt Blue. Make a dab of Indian Yellow and Lemon Yellow for the centre. Cover the white petals with a grey made of Cobalt Blue, Lemon Yellow and Rose Madder.

Cover the whole paper with a tone, making it much darker near the lilies. For this wash use Indigo, Alizarin Crimson and Burnt Sienna. Paint in the leaves with Hooker's Green No. 2, Raw Sienna and Rose Madder. Now return to the flower, take out the lights with a bristle brush and strengthen the shadows; mark the stamens with Indian Yellow. Paint the reflections keeping them lower in tone than the original. Use Antwerp Blue, Raw Sienna, Black and Alizarin Crimson. Look over the whole, correcting mistakes.

When dry pass quickly over the whole with a large brush and a little clean water to bring it together.

Use bristle and red sable brushes.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON

KERAMIC STUDIO

A MAGAZINE PUBLISHED MONTHLY

for the

DESIGNER—POTTER—DECORATOR—FIRER
AND CRAFTSMAN

SYRACUSE, N. Y.

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Adelaide Alsop-Robineau, Secretary.

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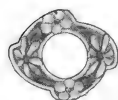
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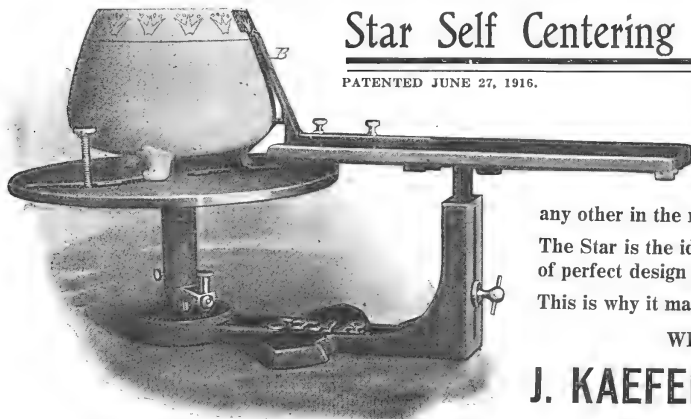
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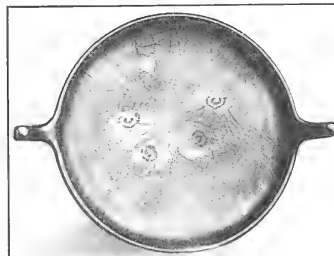
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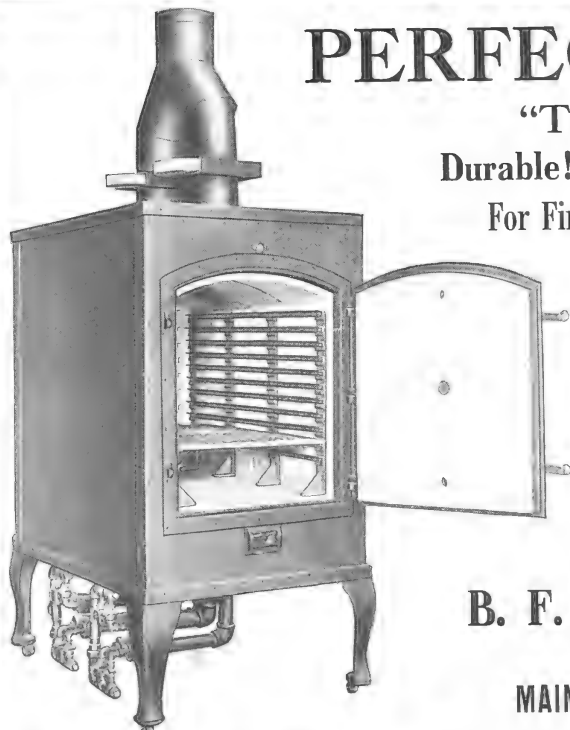
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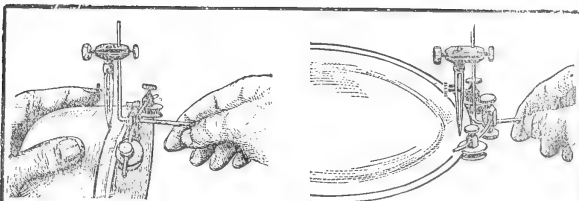
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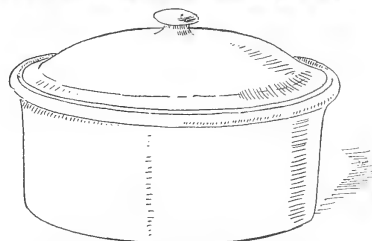
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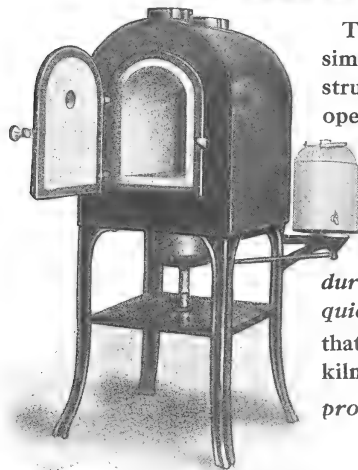
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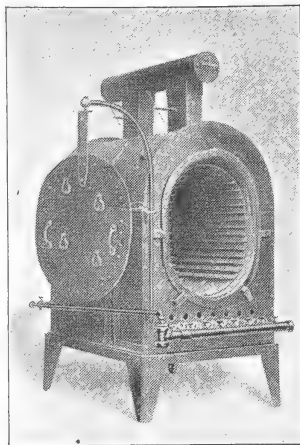
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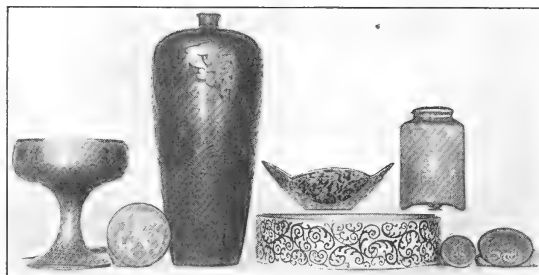
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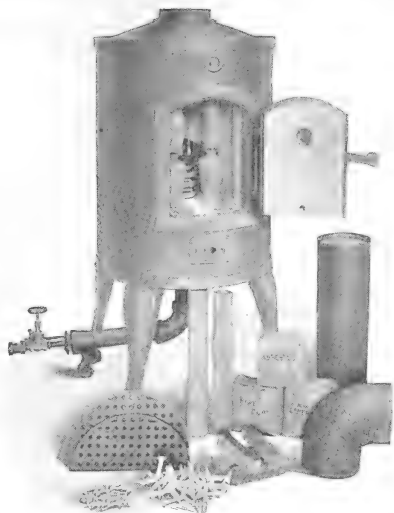
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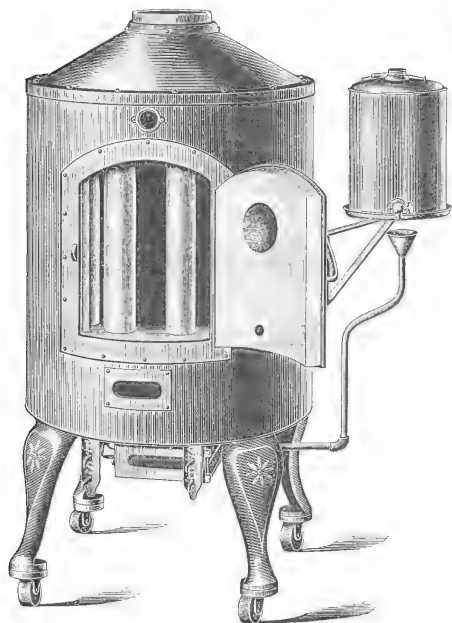
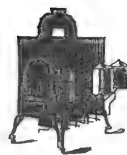
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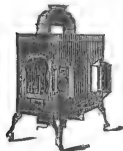
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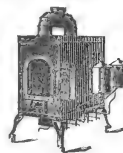
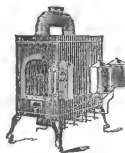
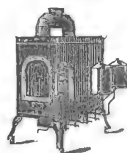
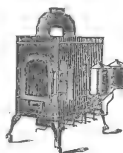
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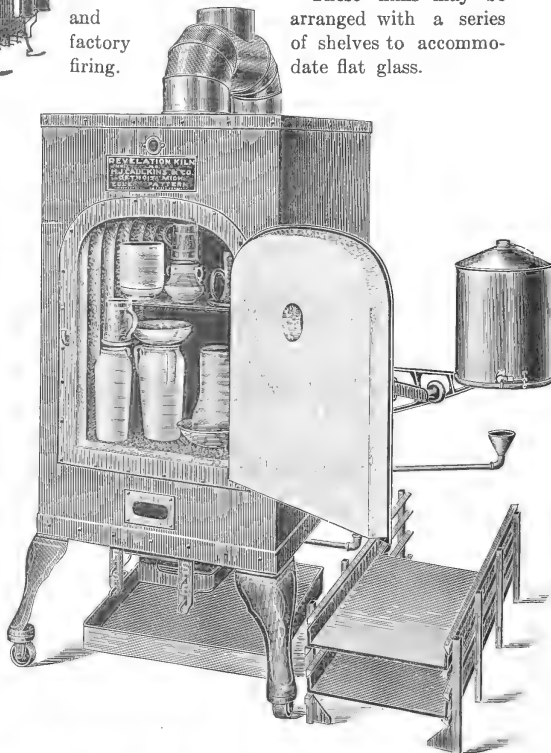


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